THE TEACHING OF ENGLISH IN INDIA

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PREFACE TO THE THIRD EDITION

Mr. Wyatt having left India, the preparation of the present edition of his well-known work was entrusted to me. I have retained the original plan, but have interchanged Chapters III and IV and have incorporated Chapter XII (on spelling and handwriting) in Chapter IV. In regard to treatment, I have, with his consent, modified Mr. Wyatt's views with regard to the teaching of grammar, literature, and translation, and have availed myself of the opportunity to add fresh matter. In this connexion, I must thank the publishers for having placed at my disposal certain suggestions for the revision of the book received from educationists all over India.

M. S. H. Thompson

February 1935

PREFACE TO FIRST EDITION

I have written this book because a deliberate and systematic consideration of the peculiar problems presented in teaching English to Indian school pupils has never yet appeared in print, though different aspects of the question have been treated piecemeal from time to time. But these problems should be considered together if the instruction in English is to benefit from any general reform. At present the school pupil more often than not ends his high school career so deficient in the English of most use to him that he is seriously and permanently handicapped, whether he pursue further study at a university or enter on a vocation requiring the use of English as a common medium of

intercourse. This book represents a deliberate, though not of course a final, attempt to find a remedy in two directions:

1. By suggesting measures of organization and administration.

2. By advocating and explaining improvements in the method of teaching English in the schools.

Consequently, the book is intended to interest readers of three classes:

(1) School teachers, who will find in it a discussion of principles which might guide their practice, considered in the light of the special circumstances that complicate the problem of English study in the school stage in India.

(2) Administrative authorities—Heads of Educational Departments, Textbook Committees, Inspecting and Supervising Officers, and Headmasters of Secondary Anglo-Vernacular Schools. The parts of the book to which their attention is invited include Chapters I, IV, XI, XIII, XIV, and XV, and Appendix II.

(3) College Professors and University authorities, and the educated Indian public interested in the preparation of the school pupil to become a college student and more generally in the study of English in India as affected by the special circumstances of Indian schools. To such as these it is hoped that Chapters I, II, IX, X, XI, XIII, XIV, and XV will prove of interest.

My conclusions are in every case my own, and are based upon some (not much) teaching in Indian schools, many years of observation and thinking, much intermittent discussion with those engaged in the teaching, or in supervising the teaching, of English at the school stage, and study of a good many books on the teaching of English in India and of other modern languages, whether as vernaculars or foreign languages. The number of writers to whom I am indebted is considerable, and possibly many, if not all, of the conclusions contained in this book really derive from the ideas of other people. Of writers whom I have more recently studied with special appreciation, I

may mention in particular Mr. H. M. O'Grady, Mr. W. S. Tomkinson, and Professor H. E. Palmer. Professor Palmer's three books, *The Oral Method of Teaching Languages, Colloquial English: One Hundred Substitution Tables*, and *The Principles of Language Study*, are of particular value to teachers of English in its earlier stages.

This book, however, makes no pretence of offering dogmatic or final solutions of the problems with which it deals—it is often dogmatic in order to be clear or brief—and no attempt to put into the hands of the teacher a detailed programme or set of lessons for his daily guidance. In the first place, I am not qualified to undertake this task, and in the second, I should not undertake it for the teacher if I were—when the book replaces the teacher, it is time for the teacher to depart.

Lastly, I have, unfortunately, no special knowledge of phonetics—whether this disqualifies me for the task I have undertaken I leave it to my readers to decide.

January 1923

NOTE TO SECOND EDITION

THE text remains substantially as in the first edition, but I have simplified the language here and there so as to make it intelligible to a wider circle of readers.

H. G. WYATT

August 1928

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THE TEACHING OF ENGLISH IN INDIA

THE problem of method in teaching English to Indian school pupils is beset by special difficulties and conditions, which have to be faced squarely before the question of procedure can be taken up for consideration. It is when these special circumstances do not receive the consideration they deserve, that methods of teaching English prove ineffective.

BOOKS ON THE METHODS OF TEACHING

The books which teachers usually consult for guidance in the teaching of English are of three main types:

1. Books on the teaching of English written for English pupils in England.
2. Books on the teaching of modern foreign languages (usually French or German) to English pupils in England.
3. Books on the teaching of English to Indian pupils in India.

Books of each of these types may be usefully consulted, provided the special circumstances of the Indian school pupil have been first considered. Books of the first type, describing, as they do, the teaching of English to pupils whose mother-tongue is English, would be more suitable for consultation on the teaching of the vernacular than English, though on a topic like the teaching of dictation the advice would be equally applicable to the teaching of English as the vernacular. Provided, therefore, that the teacher is aware of the special purpose and limitations of the book he is consulting, there is no harm done if he consults for guidance in his teaching of English to Indian boys a book on the teaching of English written with the needs of English boys in view. Books of the second type have to be read with great caution, for reasons to be stated

presently, while those of the third type are useful only if they have been written by educationists in close touch with the teaching of English to Indian pupils and conversant with methods that have produced practical results. Writers who recommend methods not because they have tried them out in class in India, but because they are advocated in books on the teaching of French and German to English boys, are not to be taken as infallible guides. It is essential that the procedure recommended should have special reference to Indian conditions, and should be designed to achieve practical results.

First of all, then, we should clear the ground by bringing into prominence the special character of the problem of English teaching in India.

ENGLISH A MODERN FOREIGN LANGUAGE

In the first place, English in India is a modern foreign language differing more from any vernacular familiar to the pupil than English differs from French or German. This fact we must, as teachers, keep consciously and steadily in view. It furnishes the chief reason for a special method appropriate to the teaching of English in India, and it is repeatedly overlooked in the standards expected of the pupil, in the distribution of emphasis upon the different attainments that are associated with language study, in the selection of books for study, and in the methods adopted in teaching.

Experiments have brought to light the many and serious difficulties inherent in the learning of a foreign language, and the once confident attitude towards the problem of language teaching is giving place to one of greater humility. As a result, standards are not being pitched so high as they once used to be, and foreign language teaching is now generally looked upon as a problem worthy of serious consideration.[1]

[1] *Modern Studies* (English Board of Education), p. 88: 'There are no easy languages; it is merely that the difficulties of each are differently distributed.'

ENGLISH TAUGHT WITH SPECIAL AIMS

English has to be taught in India with an aim rather different from that with which a modern foreign language like, say, French, is taught in secondary schools in England. It is necessary that the Indian pupil should not only understand English when it is spoken or written, but also that he should himself be able to speak and write it. A practical command of the language has been stated to be the purpose of high school instruction in English, as judged by the ability to write in good modern English on any single topic without previous preparation.

In a pamphlet[1] on the teaching of modern foreign languages in certain types of schools in England, one of the aims of the instruction is stated to be: 'Ability to write simple French[2] (i.e. French involving simple constructions) with reasonable correctness (i.e. without frequent elementary grammatical or linguistic errors).' Exercises in composition are to be set after thorough preparation of both vocabulary and constructions, and it is stated that free composition will, as an exercise, be 'essentially one of reproduction' (p. 16).[3] Judged at least by examination standards, the type of work is somewhat more elementary in character than that expected of the Indian high school pupil studying English.

Further, it has to be remembered that in India annotations and books on grammar and composition are in the foreign tongue, English, whereas in England they are in the mother-tongue. So too with the textbooks on the other subjects of the curriculum. Though textbooks are now being issued in India in the vernacular of the pupil,

[1] *Memorandum on the Teaching of Foreign Languages in Certain Types of Schools.* Board of Education Educational Pamphlets, No. 82, 1930.

[2] This language is used only as an example.

[3] A headmaster, writing in the *Journal of Education* of April 1930, on the teaching of modern foreign languages in English schools, remarks: 'I should personally prefer not to require candidates to pass in composition.'

much of what is essential to him in his studies is available only in English, whereas the English boy has no need to turn to any book that is not written in his mother-tongue. Again, apart from his work at school, the Indian boy has many occasions to speak, read, or write English, whereas normally, the English boy's use of French is confined to his work at school. So too in after life. While, should the Indian boy hold an office appointment as clerk, he would in all probability have to conduct correspondence in English, the English boy, even should he hold such a post, would ordinarily conduct his correspondence in English. In India, English, as we know, is used very extensively in public life, whereas in England, except in the learned professions and in business houses trading with the Continent, there is not that insistent demand for a knowledge of French or any other modern foreign language that is present in India in the case of English.

Thus, the linguistic needs of the Indian pupil learning English are different from those of the English pupil learning French or German. Generally speaking there is need of a more adequate knowledge of the foreign tongue than suffices in the case of the English boy learning French or German. Our aims in teaching English must, therefore, be adapted accordingly.

THE VERNACULAR

The mother-tongue is learnt at home and all day long. When the child comes to school, it has already learnt the names of a number of things, and can talk about them.[1] For some time to come it uses nothing but the vernacular, and words and ideas become associated in particular ways.

[1] It has been found that by the time the English child is three it can use most of the common constructions employed in their elementary patterns, and that it employs a vocabulary of over a thousand words. Children become familiar with the relative pronoun only gradually. At the age of eleven not more than five per cent of their connectives are relative pronouns, the average percentage for an adult being about twenty. See P. B. Ballard, *Thought and Language*, p. 134 (University of London Press).

Before long habits are formed in the association of idea and word. For example, the child may use a certain word for 'hand', and it may grow accustomed to use the same word for 'arm' as well. In the same way it may use the same word for 'fingers' and 'toes', only using a distinguishing epithet with each. For the English 'tell' and 'say' it may have only one verb in its own language, and so too with 'keep' and 'put'. Therefore when it begins the study of English, it lapses into such vernacularisms as 'leg fingers', 'He said me to come', and 'He kept the book on the table'.

Habits are also formed in pronunciation and intonation. English words are consequently pronounced in the manner usual in the vernacular, and in continuous speech the voice rises and falls in the manner peculiar to vernacular speech.

The learning of a second language means the forming of fresh speech habits, and this is no easy task. Greater persistence of effort is therefore needed on the part of both the teacher and the taught in the acquisition of the new language than was necessary in the learning of the mother-tongue. Moreover, since by the time the pupil begins his study of a second language the use of the mother-tongue has become spontaneous, it has, as it were, to be held at bay while the second language is being acquired, so that the old speech habits may not interfere with the new.[1]

But while languages may differ in structure and pronunciation, there are features which are common to the languages of the Indo-European group.[2] In accidence and syntax, for example, the grammar of an Indian vernacular does not differ radically from that of English. If, therefore, the vernacular is taught with care, the task of the teacher of English is lightened, for he may make use

[1] Jespersen deals with the problem why a child learns its mother-tongue better than any other language in *Language* (Allen & Unwin), p. 141. See R. C. Goffin, *Some Notes on Indian English*, S. P. E. Tract No. XLI (Clarendon Press).

[2] Professor Sonnenschein deals at length with this point in his *Soul of Grammar* (Clarendon Press).

of much relevant linguistic experience and knowledge gained by the pupil in his study of his mother-tongue. Unfortunately, however, only too often, owing to faulty teaching of the vernacular, the pupil begins his study of English without any training in the close study of language.

THE TEACHER OF ENGLISH

The teacher of English ought naturally to be linguistically minded, and should have received special training in the methods appropriate to the teaching of English. This, however, is not always the case. English work is often entrusted to teachers who have no special aptitude or suitable qualifications for it. This may be for one or both of the following reasons: (1) that inequalities in the distribution of work among the members of the staff have to be obviated, and (2) that it is assumed that every teacher who knows English is capable of teaching it. When the least qualified teachers and those least adept in English are made responsible for the pupil's early years of English study, the results are particularly disastrous. It is now generally recognized, however, that the best teacher is needed for the class in which the teaching of English begins.

THE PROBLEM OF METHOD

Enough has been said to show that the teaching of English in India constitutes a peculiar problem, which is not to be solved by adopting methods of teaching recommended in books on the teaching of French or German to English pupils, or by using textbooks prepared ostensibly for India, but showing little or no insight into the special needs and peculiar difficulties of the Indian pupil, and still less by attempting the vain task of applying to the teaching of this foreign language, in different circumstances, methods and ideas advocated and practised by specially good teachers of English to pupils who have heard and spoken that language every day of their lives since they first left their mothers' arms. A special method suited to the age,

needs, and circumstances of the Indian pupil has to be evolved.

THE FOURFOLD AIMS OF THE TEACHING

It will be assumed that the pupil begins his study of English in about his eighth year and continues it for about eight years, i.e. till he is about sixteen years of age. As to the aims of the teaching, it will be assumed for purposes of exposition that they are primarily four,[1] i.e. that we wish the pupil:

1. To understand English when written.
2. To understand it when spoken.
3. To speak English.
4. To write it.

This division is convenient for the exposition of method, but in practice the aims do not remain separate. An oral lesson, for example, usually provides practice both in understanding spoken English and in speaking it. But it is of distinct advantage to the teacher to have the several aims of language teaching clearly before his mind and to be fully aware of the particular type or types of work he is dealing with in his lessons, because each type represents a particular kind of skill that requires a special technique for its development. Some types of work too are easier than others. For example, the understanding of English, whether written or spoken, is easier to the learner than the writing or speaking of it, because in the one case a *passive* knowledge of the language suffices, whereas in the other an *active* knowledge is needed.[2] Again, the understanding of written English is apt to be easier than the understanding

[1] Palmer, *The Scientific Study and Teaching of Languages* (Harrap), p. 49: 'A complete and ideal language method has a fourfold object, and this is to enable the student, in the shortest possible time and with the least effort, so to assimilate the materials of which the foreign language is composed that he is thereby enabled to understand what he hears and reads, and also to express himself correctly both by the oral and written mediums.'

[2] West, *Teaching*, vi, p. 137: 'Reading is from four to twelve times easier than speech.'

of spoken English, for an unfamiliar pronunciation may prove a serious hindrance to comprehension; and the speaking of English is easier than the writing of it, for which, besides manipulative skill in writing and ability to spell correctly, a knowledge of sentence structure is needed.[1]

It will be seen that in the statement of the primary aims of English teaching the several types of work have been arranged in the order of difficulty. This order coincides with the order of the relative importance of the several skills, as judged by the pupil's immediate and future needs. Most school courses begin at the present day with speech, but before long reading receives the greater emphasis, and very soon training in silent reading becomes the pupil's predominant need, and progress in this, the easiest of the four skills, is the most marked of any. It has, indeed, been argued that since it is not given to all to become linguists, and what is termed 'a reading knowledge of a language' is easily acquired, that the teaching of rapid, purposeful reading ought to receive much greater emphasis than it receives at the present day, the more so since the need in adult life is, in the great majority of cases, for a passive rather than an active knowledge of English.[2] It is also argued that increase of efficiency in reading 'will render the later progress in speech and writing more rapid and the student's ultimate use of the language more accurate'.[3]

HIGH SCHOOL STANDARDS

The discussion of these and other points must be deferred for the present. Here we shall do well to try to arrive at

[1] West, *On Learning to Speak a Foreign Language* (Longmans), pp. 19-21.

[2] West, *Language in Education* (Longmans), p. 47: 'Every boy who begins to learn English shall, first and foremost and above all, learn to *read* the language; and if he can later go on to speak and write it, let him do so.'

[3] West, *Bilingualism* (Occasional Reports, No. 13, of the Government of India), p. 308 (footnote).

some rough preliminary high school standards for each of the four objectives of our language teaching. By keeping such standards before him the teacher will be able to avoid disproportion in his teaching.

We must avoid the temptation of pitching our standards impossibly high, for to do so is to court confusion, and perhaps disaster. We must, on the other hand, steadily limit our standards to those which in the circumstances we can fairly expect to be reached with reasonable intelligence and effort on the part of the pupil, being content, if need be, with what has been termed the 'minimal essential', i.e. the least that can satisfy requirements.

UNDERSTANDING WRITTEN ENGLISH

First as regards reading. We must at the outset distinguish between reading matter that claims to be literature and the common and commonplace writing of daily life, such as ordinary correspondence, the newspaper, and the books the plain man reads. At first sight there may be little difference in the language employed, but on closer examination it is seen that literature is, in the words of Palmer, 'the decorative aspect of language', or the studied use of language for effect. A good knowledge of the language, with a lively sense of the various shades of meaning of words, is needed for the appreciation of literature. Further, the writers of what is recognized as literature generally address themselves to an English audience, and there are references in their writings to objects and scenes that are quite familiar to the readers the writers have in mind, but that are often unfamiliar to foreign readers. Thus, in addition to linguistic difficulties, literature presents the difficulty of a foreign background. The approach to literature must, therefore, be carefully planned. On what may be called the artistic side, it should be through the mother-tongue. The choice of topic and its division into sub-topics, the portrayal of character, and the like are best studied first in a work in the vernacular, as also the use of

literary devices for heightening effect in descriptive and dramatic work. On the purely linguistic side the approach to literature should be through the mastery of ordinary commonplace English, because unless the pupil appreciates commonplace English first, he is not likely to appreciate literary English afterwards. *To aim at literature is to miss the way to language. To aim at language is to pave the way to literature.* Familiarize the pupil with familiar English all along, and you kill two birds with one stone. Aim two stones at the two birds separately, and you run a risk of missing both.

As regards the standard to which we can normally expect to bring the school pupil in his eight years or so part-time study of English in the high school, the end is ability to understand, without discouraging effort, the simple untechnical English of

(*a*) Ordinary correspondence.

(*b*) Newspapers, popular magazines, etc.

(*c*) Such school textbooks as are not available in the vernacular.

(*d*) Books on subjects touching the pupil's ordinary life and interests, in plain modern English.

Literary English is to the pupil virtually another language, and the only true economy is to teach one language thoroughly, and that must be the language most needed in practical life.

One other point needs to be considered here, and that is the means ordinarily adopted for testing the pupil's comprehension of the written word. The test must be primarily a test in comprehension and not in composition, or it will fail of its purpose. For example, if, as a test in comprehension, a pupil is asked to write a summary of the story he has read, the probability is that he will not be able to do so with any degree of success. But it would not be fair to conclude that because he has failed in what is essentially an exercise in composition, he has failed to appreciate the story. The test should take the form of a

few well directed questions, each dealing with a salient point and not making too great a demand on the powers of expression of the pupil to answer. In setting our tests in comprehension the handicap of the medium of expression has to be carefully considered, and such devices should be employed as reduce it to a minimum. Were it not for the fact that opportunities for the use of English are so few in high school work, it would be advisable to permit the use of the vernacular in the answering of questions asked in comprehension tests. As it is, this concession might well be allowed in the lower classes without affecting the standard of work in English, because in a comprehension test it is not the pupil's powers of expression in the foreign tongue that we are testing, but the extent to which he has grasped the meaning of what he has read in the foreign language.[1]

UNDERSTANDING SPOKEN ENGLISH

At first sight it might appear that there is no need to distinguish the ability to understand spoken English as a separate aim at all, since ability to understand written English must carry with it ability to understand spoken English, so that it is already covered in the first aim just discussed. But, as has already been stated, spoken English is sometimes more difficult to follow than written because of peculiarities of pronunciation, unfamiliar intonation, elliptical usage,[2] and the rate at which the words are spoken. Specific practice has, therefore, to be provided in listening to English being spoken and in grasping what is

[1] Cf. *Modern Studies*, p. 199: 'Where knowledge only is to be tested, it seems better that questions should be answered in the mother-tongue.'

[2] Bradley, *The Making of English* (Macmillan), p. 78: 'One remarkable example of the national love of conciseness of speech is our habit of omitting the principal verb in compound tenses where it can be supplied by the hearer from what has gone before, as in "Yes, I do", "It certainly will not". By means of this idiom we can under certain circumstances substitute a monosyllable for any tense of any verb.'

being said. The standard to aim at is the power to understand ordinary daily English speech spoken at a normal speed, i.e. five syllables a second.[1]

SPEAKING ENGLISH

As regards speaking, our first and foremost requirement is ability to speak accurately and easily the ordinary language of daily conversation. This presupposes not only an adequate and appropriate vocabulary and a satisfactory command of idiom, but also correct intonation and at least a fair pronunciation. Such powers of speech have to be acquired in definite stages, from the mere listening to correct speech and the reproduction of the words of the teacher to the answering of 'teaching questions', and thence, by degrees, to continuous speech. A careful selection of the pupil's working vocabulary is necessary, and its restriction to those commonest colloquial words and word-combinations, which, once mastered, the pupil will find serve him equally well whether in ordinary talk or in continuous speech. The teacher should make no special effort to teach a special vocabulary for school purposes—a vocabulary literary in flavour, but should rather encourage the pupil to use in his composition words that come to him out of his daily talk. Simple, natural, live English should be the objective—the ability to converse in colloquial English and to use the same simple English in continuous speech.[2]

[1] Findlay, *Modern Language Learning* (Gregg), p. 40.

[2] Sweet, *The Practical Study of Languages* (Dent), pp. 50-2: 'Most grammarians tacitly assume that the spoken is a mere corruption of the literary language. But the exact contrary is the case; it is the spoken which is the real source of the literary language. Every literary language is, in fact, a mixture of colloquialisms of different periods. . . . The advantage as regards clearness and definiteness is on the side of the spoken language; by starting from the spoken language we have less to learn, and we learn accurately. . . . We should begin with learning the spoken language thoroughly, and then go on to the literary language.'

WRITING ENGLISH

Lastly, the high school pupil should be able to write English. The reader will have no difficulty in defining the standard to be aimed at here. The pupil should be able on leaving school to write a letter on matters of ordinary interest to him, he must be familiar with the commonest forms of correspondence to friends, relatives, tradesmen, and the few types of officials to whom he may have occasion to address letters. Besides this, he should be able to use the language that he has learnt to speak in writing on his own personal experience, his ordinary needs, wishes, hopes, and fears, and again, on some of the matter met with in other subjects of his curriculum. But on abstract subjects or subjects not spontaneously present in his mind already we must studiously avoid setting him to write in English. The use of language for developing fresh thought is the business of the teacher of the vernacular, not of the teacher of English; and if the teacher of the vernacular neglects his duty, we may remember that it is also incidental to the teacher of other subjects of the curriculum, and that to exercise the pupil in thinking out fresh matter, or, which is much the same thing, in trying to understand difficult ideas, is to divert his energies from practice in language to exercises in thought. It is a cardinal principle—a principle of economy—in teaching a modern foreign language for daily use *to avoid adding difficulty of matter to difficulty of language.* To do so is to divert time and effort we can ill spare from our practice in language. It is to impose two difficulties at the same time. The first duty of the foreign language teacher, as Kirkman reminds us, is to teach the foreign language.

With this rough preliminary statement of aims we may proceed to the consideration of principles of method. In doing this our aims will appear in greater definiteness and detail.

II

SOME CARDINAL PRINCIPLES OF METHOD

THERE are five main principles which should govern our procedure if we are to save time and labour in attaining the four aims given in the last chapter. They are these:

1. The method should be primarily a practice method.

2. Oral work should form an integral part of the course throughout.

3. The courses in the different branches of the teaching should be well co-ordinated, but progress should be at the quickest rate possible in each branch, no one type of work being subordinated to any other.

4. The teacher should make the best use of the pupil's knowledge and study of the vernacular.

5. Language teaching should connect closely with the pupil's life.

We shall consider these principles in order.

I. A PRACTICE METHOD

Speaking, like walking or running, is not learnt entirely by rule. It is learnt more by practice. The mother-tongue was so learnt, and practice is needed for the learning of a second language too. In fact, without prolonged and specific practice in the elements of the language it cannot be acquired. This is due to the fact that in the learning of a second language we are not only acquiring fresh speech habits, but are also learning how to hold at bay, while practising the use of the second language, the habits formed in connexion with the speaking of the mother-tongue. As has already been said, greater persistence of effort is needed in the teaching of a second language than is necessary in the case of the mother-tongue, if, that is, it is

desired that the pupil should be able to use the language himself.

The classical languages are taught primarily to give the pupil access to a literature[1]—a literature written not in language spoken in daily life; but English is generally taught in India that it may be used as a medium of communication in ordinary life. It is sufficient in the first case if the study of the languages is carried to the point of accurate and fairly rapid understanding of the matter read—and, as a rule, read silently. But in learning English what the pupil has to acquire first and foremost is the art of expressing himself in the foreign language, whether in speaking or writing, and the art of silent reading will be found to follow on and largely to derive from these.

The power of expression in a language is a matter of skill rather than of knowledge; it is a power that grows by exercise, not by merely knowing meanings or rules. A pupil will, therefore, make little progress in speaking English by learning the dictionary or by memorizing all the rules of English syntax.[2] If he is to make progress in using English correctly and easily, he can do so rapidly and effectually by practising English speaking till it becomes automatic. What he has to do, in a word, is to acquire speech habits, to accumulate as soon as possible that particular set of fresh speech habits which will serve his ordinary needs best. The new pronunciation and intonation must become so habitual that the pupil uses them rightly *without having to think*, and so must the common English constructions and a number of words, word-combinations, and sentences. The teacher's earliest and always main concern is to be developing skill—not merely to be imparting bits of information. Indeed, the teaching of rules or of meanings in isolation, apart from practice, may actually

[1] See the article by Professor Hem Chandra Bannerjee on the teaching of Sanskrit in secondary schools in *Teaching*, vii, pp. 16-21.

[2] Jespersen, *Language*, p. 433: 'The source of speech is not gloomy seriousness, but merry play and youthful hilarity.'

retard the pupil's progress, by leading him to be constantly referring to rules or meanings in his mind when he should be uttering his English spontaneously.[1] It is *habits of unreflective right utterance* that have by every means in the teacher's power to be instilled.[2]

2. THE IMPORTANCE OF ORAL WORK

There are several reasons why in learning English the pupil should acquire ability in speaking as soon as possible.

1. 'Language', as Jespersen remarks, 'cannot be separated from sound',[3] and we may take it as a fundamental principle of foreign language teaching that the course should include, at all stages, a certain amount of oral work, even if only of a rudimentary nature, like the mere repetition of the words of the teacher or only oral reading. Otherwise we are employing a method of instruction suitable only for the teaching of a dead language.

2. Oral practice is the quickest way of getting started. In order to read the pupil has to learn to interpret visible symbols in sounds, and to connect with each symbol or set of symbols its corresponding sound. In order to write he has first to learn how to make written symbols—a laborious process. But in speech he has merely to imitate the words and sentences of others, and he soon gets going. This has a valuable psychological effect on him; it supplies a stimulus and an interest in going ahead, which is lacking or lessened where the sense of progress is not present.

3. There is another reason why this interest is increased by giving oral practice first place. To be able to speak a language makes that language more living and real to the

[1] Jespersen, *How to Teach a Foreign Language* (Allen & Unwin), p. 124: 'Away with lists and rules! Practise what is right again and again.' H. E. Moore, *Modernism in Language Teaching* (Heffer), p. 105: 'Much linguistic acquisition can take place with little or no conscious effort.'

[2] Findlay, *British Journal of Educational Psychology*, November 1932: 'Habit is unconscious memory.'

[3] *How to Teach a Foreign Language*, p. 145.

pupil than to be able to read or write it only—the aural-oral appeal, we say, is stronger than the visual. Moreover, the pupil has been accustomed to use the mother-tongue to make known to others the thoughts, feelings, and needs of his daily and hourly life. Writing and reading have a minor and occasional place only in communicating with those around him. They are learnt later, and appear to him as extras rather than as the essentials of his language. Speaking is the main thing. Thus it comes about that in acquiring a foreign language the pupil feels the language to be real and vital and useful, and therefore interesting, as he learns to use it in speaking, and in speaking about things that most often touch his life and come into his mind. If we would engage the pupil's interest from the outset, and not risk discouraging him through the difficulty and unreality of his study, we must start him speaking the language as soon as possible.

4. Another reason why progress in speaking should be as rapid as possible is that the pupil is expected to be able to converse in English and to understand spoken English by the time he leaves the high school, and that to an extent far greater than is required in the case of the ordinary English pupil learning a modern foreign language.

5. Lastly, there is a particular constituent of spoken language which for special reasons should be acquired at the start, viz. a correct, or at least a generally intelligible, pronunciation,[1] including in the term pronunciation not only the utterance of isolated sounds but the articulation of sounds and words in combination, and a correct English intonation. Here we should begin by securing the right speech habits, both because the organs of pronunciation are the more plastic, and the less set in other directions, the younger the pupil, and also because the actual alternative to a correct pronunciation is an incorrect

[1] West, *Bilingualism*, p. 129: 'We may be satisfied if [the pupil] pronounces English correctly and consistently according to the facilities of his own language.'

pronunciation ; that is to say, if the pupil does not learn to pronounce correctly, he will form habits of pronouncing incorrectly. It is easier to learn the right habits at the outset than to unlearn wrong ones and learn right ones later on. For this reason drill exercises in pronunciation are included under speech training in most modern systems of language teaching. 'The very first lesson in a foreign language', writes Jespersen, 'ought to be devoted to initiating the pupil into the world of sounds.'[1]

3. CO-ORDINATING THE DIFFERENT BRANCHES OF THE TEACHING

We commonly use the expression 'knowledge of a language' in our discussions on method. What—in terms of the fourfold aims of language teaching—do we mean by it ? Have we a speaking or a reading knowledge in mind, or a combination of both ? And if a blend, in what ratio, roughly, would we combine the two species of linguistic command ?

A little reflection shows that this is a point of fundamental importance, affecting the purpose and the quality of our teaching ; and the ratio just referred to goes to the root of the matter, as will be explained directly.

We have used the term *active* to describe 'productive command' of a language or the power to express oneself in it, and *passive* to describe a 'receptive command' of it or the ability to understand it only.[2] An active knowledge of a language is many times more difficult to acquire than a passive, and 'the understanding of what is said always precedes the power of saying the same thing oneself, and often precedes it for an extraordinarily long time'.[3] Therefore, though oral work, according to our second principle, will always form a part—and a very vital part—of our teaching, we shall not expect our pupils to progress at the

[1] *How to Teach a Foreign Language*, p. 146.
[2] Jespersen, *How to Teach a Foreign Language*, p. 188.
[3] Jespersen, *Progress in Language* (Allen & Unwin), p. 113.

same rate in learning how to use the foreign language as in acquiring the power to grasp the meaning of what is said or read in it. But we shall expect to find progressive improvement in the pupil's powers of self-expression.

In a high school the greater part of the language work will be of the passive variety, consisting of training in fundamentals ('mechanics') and purposeful reading.[1] Much of the slipshod work in English complained of at the present day is the result of too little attention devoted to all those language arts in which definite progress is desirable and attainable, in a vain attempt to obtain more or less spectacular results in expressional work by devoting a disproportionate amount of time to it to the neglect of fundamentals. In the fixing of a suitable ratio between impressional and expressional work lies the crux of the language problem. Dr. West has shown how undue emphasis on oral work has worked to the detriment of progress in reading.[2] The reports of almost any examining body abound in examples of woeful ignorance on the part of the candidates of the fundamentals of writing and correct expression (something more than what is covered by 'grammar'), traceable to too little attention given to drill in the elements of the language and too high a standard aimed at in expressional work (free composition).[3] In the past any attempt to face the facts of the case and fix a practicable standard of work on the expressional side has called forth the criticism that standards—themselves arbitrarily fixed—were being debased. These were the

[1] West, *Bilingualism*, p. 118: 'The amount of power of expression which can be created in a school course is almost valueless.'

[2] West, *Language in Education*, p. 54: 'The Direct Method boy is kept back in his reading to the pace at which he can learn to speak; and so since the rate of learning to speak is very slow, he gets practically no reading practice at all.'

[3] With English conditions in mind, Dr. Cloudesley Brereton writes: 'To find a satisfactory form of free composition is difficult' (*Times Educational Supplement*, 25 May 1929).

days of what has been happily called the 'tyranny of the essay'. Nowadays, with the advent of 'new examining' methods—which will be illustrated later—fundamentals are receiving more attention, though still the problem of the ratio between work of the active and passive varieties has not received the amount of attention it deserves. The suggestion is here made that in the lower school the ratio might be 2 : 5 and in the upper 3 : 5.[1]

We have so far grouped the various types of language work under two main heads ('active' and 'passive'), and have discussed their co-ordination in broad outline. We may here indicate, in the form of a few rules, how the several types of work may be co-ordinated:

1. Practice in hearing should precede and provide matter for practice in speaking.

2. Speaking should precede and provide matter for writing.

3. Speaking should precede reading in the sense that the pupil's first attempts at reading should be confined to language and matter that has already been spoken.

4. At a later stage reading may provide both language and matter for practice in conversation and continuous speaking, and this again for written exercises.

5. Such grammatical teaching as is serviceable should draw its material from language already familiar to the pupil, whether in his reader or his work in composition.

4. THE PLACE OF THE VERNACULAR

In our discussion of the subject of the oral command of a foreign language we arrived at the conclusion that what is needed more than anything else in learning to speak a foreign language is the habit of unreflective right utterance.

Now while this is so in the acquisition of fluency of expression, it is not the case when our aim is not thinking in, but

[1] See West, *On Learning to Speak a Foreign Language*, pp. 8-11.

thinking about, the language and how to write it. Then our main purpose is the conveying of information on some point or other, and the vernacular naturally becomes the best medium of expression. A few such occasions as are here referred to are presented below:

1. Take teaching a child how to speak continuously, perhaps the best preparation for satisfactory written work. In order to speak continuously and effectively on any topic the speaker has to acquire the three habits of *gathering* his ideas, *arranging* them in the best order for communication, and choosing the best language in which to *convey* his meaning. And all this he has to learn to do at reasonable speed. Obviously the school pupil has first to speak in the vernacular before he may attempt to speak continuously in English; and when he begins to speak in English, he will do so in the light of the experience gained in speaking the vernacular. Thus, as is observed in the report of the Calcutta University Commission of 1917-19 (vol. v, p. 32), 'a severe training in the use of the mother-tongue is not a rival but a necessary preliminary to training in the use of English'.

2. Next take reading. Intelligent reading has been described as 'thought-getting'. Here again it is in his reading of the vernacular that the pupil should first be trained to read with an eye to the meaning. A pupil who in the reading of the vernacular has acquired the habit of thinking about the subject-matter is at a distinct advantage when he begins to read English.[1]

3. Take, lastly, the study of English idiom. Lapses into vernacularisms are checked by means of remedial exercises in translation, which have as their aim the placing in vivid contrast of English and vernacular modes of expression. This does not mean that translation will be habitually employed in the teaching of English, or that it plays an important part in the actual acquisition of the language, when at best it is but the preliminary step of that process,

[1] West, *Bilingualism*, p. 211.

enabling the learner to understand what he has to commit to memory.[1]

5. CONNEXION WITH THE PUPIL'S LIFE

The language teaching should all along connect closely with the pupil's life. This, like the second principle, is a recognition of the need of co-ordinating whatever we are teaching with other living interests of the pupil, if we are, firstly, to make what is taught appeal to him as worth his while, and, secondly, to impress and establish it in his mind by bringing it constantly into action. As a writer on the organization of thought has said, 'Education with inert ideas is not only useless; it is, above all things, harmful!' And the converse of this proposition, that ideas to be of value must be active, and therefore at work in the pupil's daily life, applies as much to the teaching of a modern foreign language as to all other teaching. To the teaching of English in India it applies with special force, because it is definitely in order that he may use the language as an ordinary channel of communication that English appears in the pupil's curriculum at all.

In future chapters we shall see the bearing of this principle in many directions, specifically in the choice of the vocabulary to be taught, in the procedure adopted for its practice, in the choice of matter and language in readers for intensive study, in the choice of topics for oral and written composition, of sentences or expressions for memorizing, and even of matter for grammatical treatment.

[1] Moore, *Modernism in Language Teaching*, p. 24: 'Having done the translation, the pupil is almost as far from the goal as ever.'

III

METHODS OF TEACHING

In this chapter we shall consider certain methods of teaching modern foreign languages in the light of the principles discussed in the last chapter. We shall in particular consider whether they are *complete* methods for the teaching of a language, or deal only with the teaching of particular phases of it.

THE TRANSLATION METHOD

This method stresses reading, and it makes little or no provision for training in speech. The linguistic material presented for study is graded on a grammatical plan, and the method might as well be styled the 'grammatical method'.

The fundamental principles of the method, if formulated, would run somewhat as follows:

1. That translation interprets foreign phraseology the best.

2. That in the process of interpretation the foreign phraseology is assimilated.

3. That the structure of a foreign language is best learnt when compared and contrasted with that of the mother-tongue.

The German scholar Storm wrote: 'It is not till one can translate the word that one has complete mastery over it, so that one not only understands it, but can use it.' But mere apprehension of the import of foreign phraseology does not always bring with it the power to use it correctly and fluently. There generally has to be considerable *practice* in its use before it is assimilated and can be used readily. Translation, as we have seen, is only the first step in the

process of assimilation.[1] 'No one,' as Sweet says, 'can learn a language without exerting the faculties of association and memory.'[2]

Although the translation method stresses reading, little time is likely to be left for reading aloud if every word and phrase of the text is interpreted (and re-interpreted) in the mother-tongue. Often there is more of the mother-tongue than English in a lesson given according to the translation method, and there is not the direct contact with the foreign tongue necessary for assimilation to take place.

Translation is, however, a powerful aid in the interpretation of a foreign language, provided it is not used to excess, and in all explanation the mother-tongue is to be used until such time as the pupil is in a position to follow and profit by an explanation in English, the exclusion of the mother-tongue being generally, if not always, 'a vicious procedure productive of most harmful results'.[3]

The third principle of the Translation Method is the fourth principle described in the last chapter, with this difference, that our principle does not necessarily commit us to the belief that a foreign language is best learnt through its grammar. The grammatical scheme of a course of lessons according to the Translation Method might impress the adult mind as being logical; but its grammatical bias would, for the most part, be alien to the interests of young learners.[4] Not reason but their capacity for imitating what is said to them enables children to pick up a language. Besides this, strictly grammatical methods of instruction are applicable only to a comparatively limited number of sentences—to what Sweet[5] has called *general*

[1] Louis deGlehn, in Adams, *The New Teaching* (Hodder & Stoughton), p. 78.

[2] *The Practical Study of Languages*, p. 83.

[3] Palmer, *The Scientific Study and Teaching of Languages*, pp. 249-51.

[4] Huse, *Psychology of Foreign Language Study* (University of North Carolina), p. 177: 'Attitude is vital.'

[5] *The Practical Study of Languages*, p. 71.

sentences, i.e. sentences in which there are no idiomatic expressions having meanings 'inconsistent with those of the words of which they are made up', such as 'It serves him right.' 'To speak any language,' as Dr. Ballard observes, 'whether native or foreign, entirely by rule is quite impossible.'[1]

WEST'S NEW METHOD

In his New Method, Dr. West seeks to give to each phase of the teaching of English its legitimate place in a complete system of teaching the language, and his re-thinking of the subject has tended to right the undue emphasis on the teaching of speech that has been a feature of foreign language teaching for some time. So far he has only dealt with the teaching of reading and speech, and the problem of written work (including grammar) remains to be investigated. Brief accounts of his views on the teaching of reading and speech follow.

(i) *Reading*

Silent Reading. Indian boys, says West, need most of all to be able to read English, then to write it, and lastly to speak it and understand it when spoken. However early a boy may leave school, he will carry away with him something of permanent value and utility from his study of the language if reading is made its objective[2]—not oral reading, but purposeful silent reading. The teaching of this type of reading is, therefore, the teacher's chief concern.[3]

The Reader. 'The child should, at the earliest possible stage, be enabled to read with ease and pleasure.'[4] So West provides a new type of reading-book, a book providing interesting reading matter and employing a specially

[1] *Teaching the Mother Tongue* (University of London Press), p. 28. Cf. Hagboldt, *Language Learning* (University of Chicago Press), p. 2: 'We cannot manufacture the language which we want to learn.'

[2] *Bilingualism*, p. 112.

[3] *Teaching*, vi, p. 138.

[4] *Bilingualism*, p. 297.

selected or 'controlled' vocabulary. So that 'thought-getting' may proceed at as rapid and even a pace as possible the size of the vocabulary is kept as small as possible and new words are evenly distributed over the pages. In the choice of vocabulary as large a proportion as possible of words occurring most frequently in normal reading matter of a non-technical nature is included, and thus the book serves as an introduction to the later reading of adult life. When a word is introduced for the first time, it is repeated a certain number of times, so that the reader may be the better familiarized with it; and for testing the efficiency of the reading, tests in comprehension upon non-linguistic lines, i.e. not necessitating the use of language beyond the reader's capacity to use, are set. Extensive use is made of pictures in explanation, but resort to the mother-tongue is permitted to whatever extent deemed necessary. The assimilation of the language not being the primary object of the reader for the teaching of reading, linguistic material is not presented according to any clearly defined grammatical plan.[1]

Oral Work. It is not quite clear what part oral work plays in the teaching of silent reading according to the New Method. 'Reading ability,' West has stated, 'can actually be acquired as the initial stage in the study of a foreign language without preliminary work in speech or writing.'[2] But 'normally reading involves some inner speech', and the pupil will do 'some reading aloud from the very beginning'.[3] As regards oral work preparatory to silent reading, it 'gives reality to the subsequent reading of the language if the child has done a little speaking in it, even the smallest amount', besides being 'useful for drilling

[1] *Bilingualism*, p. 309. See also West, *The Construction of Reading Material for Teaching a Foreign Language*, Dacca University Bulletin, No. XIII, p. 18: '[Grammar] is learned very much as grammar is learned by a child in acquiring his mother-tongue—as a number of specific word-habits.'

[2] Dacca University Bulletin, No. XIII, p. 1.

[3] *Language in Education*, p. 47.

correct pronunciation '.[1] West has accordingly provided an alternative short primer 'for those teachers who prefer to start their English course with some speech training on a sentence method'. But in the plan of a first lesson in reading given in *Bilingualism* no reference is made to oral work apart from oral reading. The following remark, however, occurs, from which it may be gathered that West is of opinion that oral work tends to vitalize silent reading:

'In the reading of a foreign language (possibly where the active power over the language is less than the receptive, or possibly in all cases) the ideas gathered seem to have a peculiar instability, a peculiar evanescence, so that although reading with complete comprehension may proceed over a unit of unlimited size, when the reader comes to review what he has read, a larger proportion of the ideas seems to slip away than in a similar situation in the mother-tongue.'[2]

The Objective. The aim of silent reading is that sufficient pleasure may be derived from the reading of stories in English to awaken the desire for more and more reading. Thus, a child who can read an English story at a reasonable speed and take in a reasonable proportion of the substance 'has attained some definite and probably permanent achievement in the language'.[3]

Reading and Language-Learning. Some reference should here be made to a claim West makes, that 'learning to read a language is by far the shortest road to learning to speak and write it'.[4] His contention here is that much passive work should precede and lay the foundation for active work. As he remarks, increase of efficiency in the initial stage of reading 'will render the later progress in speech and writing more rapid and the student's ultimate

[1] *Teaching*, vi, p. 136.

[2] P. 306. Professor Frank Smith, in his review of *Bilingualism* in the *Forum of Education* of June 1927, said that the point raised in the citation needed further investigation.

[3] *Bilingualism*, p. 302.

[4] *Ibid.*, p. 122.

use of the language more accurate '.[1] It is the failure to emphasize speed and facility in reading rather than the excessive use of translation which has been responsible, according to West, for the poor results generally obtained in the teaching of English.[2] 'The advantage of commencing the study of a foreign language from the passive aspect of reading is that the child forms in his mind an idea of the structure and a "feeling" of the language before ever he is permitted to indulge in free composition, so that by the time he is permitted free self-expression in the language he has been inoculated against error.'[3]

While West has done well to press the case for more attention for passive work in the teaching of English in India, he has surely over-estimated its value as an aid to active work. Even admitting that much linguistic acquisition can take place with little or no conscious effort where much reading is done, it is surely wiser—if assimilation of the language is one of our objectives—to provide specific oral drill in the use of the language than to trust to reading alone to fix phraseology.[4] In fact, West has himself stated that the same textbook cannot serve for practice in the active as well as the passive use of the language,[5] and that 'language study, especially in its active aspect, does require a certain amount of grammatical practice '.[6] All that may therefore be conceded is that in reading taught according to the New Method there is a possibility of a certain amount of the language read being assimilated subconsciously by the linguistically minded.[7]

[1] *Bilingualism*, p. 308.
[2] *Ibid.*, p. 252.
[3] *Ibid.*, p. 122.
[4] Cf. West, *Learning to Speak a Foreign Language*, p. 81.
[5] *Bilingualism*, p. 256.
[6] *Ibid.*, p. 254.
[7] Professor Findlay, in his review of *Bilingualism*, stated that he doubted whether the decisive separation which West makes 'between the eyes on the one hand and the lips, ears, and hand on the other has a sound basis in psychology' (*Modern Languages*, April 1928). For Palmer's criticism see *This Language-Learning Business* (Harrap), pp. 112-21.

(ii) *Speech*

West distinguishes the teaching of speech from the teaching of reading for three reasons :

1. A reading knowledge of a language is easier to acquire than a speaking.

2. For the teaching of each skill a separate technique is required.

3. According to his principle of ' specific practice ',[1] it is unwise to attempt to teach both skills at the same time in connexion with the reading of a ' composite reader '.[2]

By a ' composite reader ' West means a reader which aims at providing occasion for teaching all the different language skills under the one cover.

The problem of producing a textbook for practice in reading is the problem of providing a small but regular recurrence of new words in a maximum of connective tissue, for otherwise facility is lost, and attention turns from the ideas to the words. The problem of producing a text-book for practice in the active use of language is the problem of introducing the maximum amount of practice in the use of old and new phraseology with the minimum of mere ' connective tissue ' of already known words. Consequently, whereas in the one case a book of at least 360 pages would be needed to teach the first steps of reading, in the other a book of twenty-five pages would suffice for a drill book for teaching the elements of the language and ' building up a conversational vocabulary, i.e. a vocabulary of words most common in actual speech '.[3]

From the learner's point of view the position is not the same in learning to read as in learning to speak in his own words. In both cases he needs a knowledge of words or a vocabulary, but the vocabulary of writing is in many respects different from that of speech. ' When we speak we can use what words we please, and a small skilfully

[1] *Teaching*, i. p. 73.
[2] *Bilingualism*, p. 256.
[3] *Ibid.*, p. 254.

selected vocabulary may be adequate to express all our ordinary ideas.'[1] But when we read, we cannot choose our vocabulary ; we have to get acquainted with the vocabulary most used by writers of English. On the other hand, though on the side of phraseology (including the use of idiomatic expressions) the task may be easier in learning how to speak, in gaining practical insight into the structure of the language—which is very essential for the active use of it—it is very much more difficult. Nor can it, as in the case of reading, be left to look after itself, but has to be developed by specific practice. It is rather more than mere memorizing ; it is in addition the acquiring of the habit of linguistic response to speech situations. So the teacher has 'to work out questions, or orders, or other forms of exercise which call upon the learner to make an active response—putting ideas into foreign words ; and it is necessary to ensure that the responses so called for shall not involve any new points of idiom, grammar, or vocabulary, save the one new item being exercised '.[2] The teacher has also to remember that he is not just purveying linguistic knowledge, but is providing opportunities for the exercise and development of skill in speech.[3] He has, therefore, to make his lesson more of the 'learning' type than of the 'teaching' type.[4] Then as regards vocabulary, in building up a reading vocabulary our concern is with the words which the pupil is most likely to meet in reading, whereas in the case of a speech vocabulary our chief concern is the ideas which the pupil is likely to want to express. 'The ideal speaking vocabulary is the most easily learnt and most easily used set of words which is capable of expressing correctly the largest number of ideas which one wants to express,'[5] and in the early stages at any rate the learner requires 'only the allowable minimum of exactness and

[1] West, *Learning to Speak a Foreign Language*, p. 10.
[2] *Ibid.*, p. 16.
[3] *Ibid.*, p. 18.
[4] *Ibid.*, p. 21.
[5] *Ibid.*, p. 39.

elegance '.[1] Grouping words under the two main classes of:

1. Words that we talk *with*—or 'form' words, i.e. words which make up the form of the language and enable us to connect ideas and make statements, and

2. Words that we talk *about*—or 'content' words (consisting very largely of nouns),[2]

West, by a process of elimination which cannot here be described, arrives at a minimum speaking vocabulary of 1,158 words, 'adequate for all ordinary subjects of conversation such as all people talk about', with provision for adding 'those more specialized words which individuals may need'.[3]

In a progressive series of lessons making use of this 'speech vocabulary' West shows how:

1. Vocabulary is to be drilled.
2. Vocabulary is to be presented so as to secure an active response from the learner.
3. Reading is to be used to fix phraseology.
4. Written work is to be correlated with oral.[4]

THE DIRECT METHOD

Languages are for the communication of ideas, and are therefore to be learned so far as they can be used for the purpose of expressing, i.e. communicating, ideas. This standpoint in definition leads, as Findlay remarks, 'to what is called the Direct Method'.[5] Kittson, for example, uses 'language' in the sense of 'speech' in his exposition of the Direct Method.[6]

[1] West, *Learning to Speak a Foreign Language*, p. 49.
[2] *Ibid.*, pp. 41-2.
[3] *Ibid.*, p. 93.
[4] *Learning to Speak by Speaking*, Books I and II (Longmans).
[5] *Foundations of Education* (University of London Press), ii, p. 305.
[6] *The Theory and Practice of Language Teaching* (Oxford University Press), p. 6: 'Language therefore is speech, and it is in this sense that the word will be used throughout the rest of this book.'

The Direct Method[1] was evolved from earlier methods which had as their main object the imparting of a 'perfect command' of foreign languages, i.e. ability to think in them and speak them with good pronunciation. The best known, but perhaps the most extravagant, of the methods was the Natural Method, which had a considerable vogue in America so long ago as 1866. This method aimed at teaching foreign languages 'naturally', i.e. in the manner in which the mother-tongue is acquired, without preconceived plan and as occasion demanded. It concerned itself mainly with speech, and speech material was presented promiscuously for memorization. In its extreme form it consisted of a series of monologues by the teacher, interspersed with exchanges of question and answer between teacher and pupil, the easier discourses and dialogues being given at the beginning and the more difficult at the end of the course.[2] The faith of the method has been criticized by Sweet. 'In learning our own language,' he writes, 'we begin young, and we give our whole time to it. Our minds are perfect blanks, and we come to it with all our faculties fresh and unworn. The fact, too, that we generally learn new words and new ideas simultaneously, and that the word is often the key to the idea gives a peculiar vividness and interest to the process of word-learning.' With the child learning a second language this is not the case. 'In learning the new language, he has, as it were, to try to unlearn the other language, to struggle continuously against the formidable difficulties caused by cross-associations. When he tries to pronounce a new sound, his tongue tends to slip back into

[1] The term 'Direct Method' apparently originated in France in a circular of the French Minister of Public Instruction in 1901. The method received official sanction in 1908, but was revised in 1909 and again in 1925-6. The principles of the method came from Germany, and were popularized by the International Phonetic Association, an association of French teachers formed in 1886.

[2] *American and Canadian Committee's Report* (Macmillan), vol. xvii, p. 89. Cf. Wren, *The 'Direct' Teaching of English* (Longmans), p. 8: 'We should teach English to Indian boys precisely as an English mother teaches English to an English baby.'

the position for forming the nearest native sound. So also with word-order, grammatical construction generally, and the whole fabric of the language.'[1]

The Direct Method, which has had many exponents and has undergone many revisions, is more systematic than the older 'reform' methods it replaced; but its main aim too is to enable the learner to think in and use foreign languages as soon as possible and with the same facility as the natives display. Speech, as we have seen, rather than reading (which, in the words of Pestalozzi, is 'only an artificial sort of speech'), receives the greater emphasis, i.e. the emphasis is all on the active side of language learning; and the view is taken that fluency in reading and facility in writing follow fluency in speech.[2]

Since the approach to language learning is through speech, the method lays great stress on the teaching of phonetics, so that the production of foreign speech sounds may be learned systematically according to well-tried methods and not merely by imitation. Only upon a basis of clear perception of the method of producing speech sounds—and especially unknown speech sounds—can satisfactory progress be made in the acquisition of a good pronunciation.

The Direct Bond. Language, by which we put ideas into words, has been defined as 'the translation of experience'. The definition ought, according to the Direct Method, to hold good in the case of a foreign language too. That is to say, words and ideas, in the use of the foreign language no less than the mother-tongue, should be well knit together, for otherwise there can be no thinking in the foreign language, and it is not until we think in a language that we really begin to go rapidly ahead. We must therefore aim early at forming a direct bond between experience and expression. For this reason the Direct Method makes the

[1] *The Practical Study of Languages*, pp. 75-6.

[2] Kittson, *op. cit.*, p. 41: 'Learning to speak a language is always by far the shortest road to learning to write it.'

sentence the unit of expression, for you cannot say anything sensible with mere lists of words.

How is the direct bond to be formed? In two ways: (1) by the direct association of the words of the foreign language with the objects and ideas for which they stand,[1] and (2) by making as little use as possible of the mother-tongue, so that the habit of thinking in the foreign language may be formed as early as possible.

New Phraseology. For the acquisition of new phraseology practice in its use is needed, according to a definite plan, until the pupil is word-perfect. The teacher must aim at making his pupils 'spontaneous memorizers', to use Palmer's term,[2] for the study of a language is, in its essence, a series of acts of memorizing, whether we are concerned with isolated words or with word-groups, and in order to memorize we must articulate, either audibly or mentally.[3] For 'the language-sense—the sense of an exact correspondence between thought and expression—is most subtly linked with the physical experience of hearing and articulating living speech'.[4] But an essential condition of success in all Direct Method lessons is, as Kirkman states, 'that each lesson should be upon a definite plan, that there should be a carefully limited amount of material, that this should be taught in orderly stages, and be systematically revised'.[5]

The Mother-Tongue. As regards the use of the mother-tongue for giving the meaning of words and phrases, this will be reduced to a minimum, for we have to remember that the pupil is learning English, and any unnecessary introduction of the mother-tongue is so much time taken from the hearing and speaking of English. The more

[1] O'Grady, *The Teaching of Modern Foreign Languages by the Organized Method* (Constable), p. 16: 'The Direct Method expresses neither more nor less than the theory that languages should be taught by direct connexion with objects and living ideas.'

[2] *Principles of Language Study* (Harrap), pp. 72-3.

[3] Palmer, *The Oral Method of Teaching Languages* (Heffer), p. 23.

[4] Louis deGlehn, *op. cit.*, p. 78.

[5] *Modern Languages*, June 1926.

English that can be got into a lesson, without sacrificing intelligibility, the better. Jespersen writes: 'Translation ought to be used sparingly, and at all events, it is not necessary to translate whole connected pieces, but merely a word or, at the very most, a sentence now and then.'[1] And with reference to the unsettling influence of the mother-tongue, Findlay writes: 'What the teacher ought to do is to give those necessary explanations and thereafter to drop reference to the vernacular, allowing it to fall below the threshold of consciousness.'[2] 'The principle', says Kirkman, 'is that a foreign word or word-group should be associated with its meaning directly—in other words without the *habitual* intervention of the native speech.'[3]

Grammar. What is the place of theoretical grammar in the Direct Method? Strictly speaking it occupies no place at all in it, for since the method is in its essence 'a system of acquiring a language by dint of using it, it may, in fact, be said frankly to ignore grammar'.[4] Still the method is grammatical in plan in the sense that the linguistic material presented to the pupil for mastery is graded grammatically; so that though theoretical grammar may not be for the pupil, it is certainly for the teacher. It is his path-finder, his compass, and without a good practical knowledge of grammar he could not draw up a successful lesson on the lines contemplated by Kirkman.

But the teaching of even theoretical grammar is not precluded by the Direct Method, only provided it subserves the main purpose of the method of giving the learner a better and a fuller knowledge of the language he is learning so as to enable him to use it more effectively.

The Direct Method does not prescribe any special method for the teaching of the science of grammar, which, in

[1] *How to Teach a Foreign Language*, p. 80.
[2] *Modern Language Learning*, p. 20.
[3] *Modern Languages*, October 1925.
[4] Kittson, *op. cit.*, p. 62.

common with the other science subjects of the curriculum, is usually taught by the inductive method.

Louis deGlehn considers that the following three principles mark the Direct Method as a separate method: (1) the direct association between experience and expression, (2) the inhibition, as far as possible, of the mother-tongue, and (3) the making of the sentence as the unit of expression.[1]

The Direct Method Criticized. Though most expositions of the Direct Method represent it as a complete method for the teaching of a foreign language, there are writers—Kittson[2] for example—who do not consider that it embraces all aspects of language teaching. West considers that only the principle that the foreign word and its idea should be linked together is characteristic of the method, and would therefore re-name it 'Direct Principle'.[3] Palmer defines 'Direct Method' as 'a somewhat vague term loosely denoting a system of language teaching largely based on the doctrine that translation should be excluded in the greatest possible measure'.[4]

But it is more in practice than in theory that the weakness of the method becomes apparent. The tendency is to give insufficient attention to reading and not to teach written work systematically.[5] Therefore an official report issued in England reminds teachers that 'oral practice must be supplemented by the study of books, and at some stage by the systematic study of the necessary accidence and syntax'.[6] By making active command of a language all-important, the method makes the learning of it more difficult than it need be, so much so that Dr. Brereton is definitely of opinion that 'only the clever child can profit by the method'.[7]

[1] Louis deGlehn, *op. cit.*, pp. 76-81.

[2] Kittson, *op. cit.*, p. 62 (footnote).

[3] *Bilingualism*, p. 251.

[4] *The Scientific Study and Teaching of Languages*, Glossary.

[5] O'Grady, *op. cit.*, p. 16: 'There is not enough writing, not enough progress in the type of writing, there is not enough reading.'

[6] *Modern Studies*, p. 185.

[7] *Modern Language Teaching* (University of London Press), p. 137.

It is possible to push the learning of a language by imitation too far, and this is often the case where the Direct Method is followed. As required by our fourth principle, we may well 'take a short cut by making use of the linguistic experience and knowledge gained by the pupil in learning his own language and by appealing directly to his reason and grouping phenomena under general principles'.[1]

There are four modes of explanation that may be adopted in giving the meaning of new words:

1. *By material association*, i.e. by associating the word with the object designated by it.

2. *By translation*, i.e. by associating the word with its equivalent in the mother-tongue.

3. *By definition*, i.e. by associating the word with its definition in the foreign language.

4. *By context*, i.e. by giving examples of its use in illustrative sentences.

When a word designates a concrete object, quality or action, the most direct manner of demonstrating its meaning is to pronounce the word while pointing to, touching or handling the object, pointing to or otherwise suggesting the quality, and performing the action to which it corresponds. This method of demonstration is the most effective in practice, with translation as the next best method in the great majority of cases. But many exponents of the Direct Method would have us believe that the third and fourth methods of those given above are more direct than translation.[2]

The fundamental principle of the Direct Method—that the aural-oral appeal is stronger than the visual in fixing foreign phraseology—is generally accepted as being sound

[1] *Educational Movements and Methods* (University of London Press), p. 83, art. by S. A. Richards.

[2] 'It is generally implied rather than asserted' (Palmer, *The Scientific Study and Teaching of Languages*, p. 84).

psychologically;[1] but the fact that all children are not linguistically minded is ignored by the method, and this leads to poor work from misfits. Nor do the requisite facilities for conducting successful oral lessons always exist at schools, mainly because of large classes. Thus the problem of teaching English speech in India is as much a matter for wise organization as for correct method. West reviews the subject historically in *Bilingualism*, and arrives at the conclusion that by far the greater number of Indians require only a passive knowledge of English, and that educational methods should take cognizance of this fact. In *On Learning to Speak a Foreign Language* he makes the concrete suggestion that until about his twelfth year the Indian pupil should be engaged in learning to read English only. He gives the following three reasons for doing so:

1. Learning to read a foreign language is easy—so the child can begin young.

2. Teaching to read a foreign language is easy—so that the lower grade teacher can undertake it.

3. A reading lesson is not affected by size of class; for all read simultaneously (except at the very beginning). So it can be taught in the large unselected classes of the lower grade school.

A COMPLETE METHOD

As far as our discussion has proceeded, it has become evident that the school course in English must have a fourfold aim throughout, but must steadily increase its demand under the active use of the language. No type of work must be sacrificed to any other, and skill in each must be developed to the fullest extent possible for the stage reached in the course of instruction. We have

[1] Robson, *How Shall We Train the Modern Language Teacher?* (Heffer), p. 48: 'The Direct Method is to be understood only as part of a larger movement, the modern one towards reality in school studies.' Huse (*op. cit.*, p. 44), however, quotes Meumann to the effect that 'visual presentation' is more effective than purely auditory or vocal.

realized, in other words, the importance of our third principle.

Now since the objective determines the method, we have need of a comprehensive method of instruction that permits of harmonious development in all the different skills included under ' English '. Such a method may be described as a ' complete ' method, and we shall endeavour to describe it in the chapters that follow.[1]

[1] Cf. Hagboldt, *op. cit.*, p. 43 : 'Integration means the process of bringing the various phases of language together in a unified whole by the separate and successive training of each phase.' Also p. 99 : 'Language learning implies all phases of memory, auditory, visual, and motor ; and only through habitual and effective use of all sorts of images can lasting success be achieved.'

IV

THE EARLY STAGE

THE SCHOOL COURSE IN ENGLISH

THE high school course in English falls roughly into three main stages: the early, the middle, and the high.

The early stage begins with hearing and speaking practice, leads on to reading (mostly oral), and thence to writing. The language lessons are drawn up on a grammatical plan, but little or no theoretical or formal grammar is taught.

In the middle stage the language teaching centres largely round a reading book, which supplies most of the matter for speech and writing, rapid silent reading is practised, written work is developed, and definite instruction in practical grammar is given.

In the high stage the text is still the centre of instruction, but the study of language becomes more critical both as regards its structure and the meaning and use of words. Our ideal in teaching a language is to convey with it the ideas which the language expresses to the people habitually using it, and in the teaching of English in the high stage our aim is, as far as possible, the direct association of every English word or expression with its full significance—its meaning, shades of meaning, and emotional atmosphere. This is because (1) the approach to literature begins in the high stage, and to appreciate literature the pupil has to enter an English universe of thought, and (2) in the high school he must also be able to express himself in simple English, and thinking in English is the better promoted the more completely he enters an English universe of thought in the English lesson. As extensive a course as possible in reading is undertaken, free composition replaces some of

the work formerly set on the reader, and a complete course in formal grammar is studied.

There is, however, no clear line of demarcation between the three stages of work, but rather a continuous evolution of one form of work from the other.

THE EARLY STAGE

In the beginnings of his learning of English the pupil will be occupied in four main pursuits:

1. The acquisition of a working vocabulary.
2. Practice in the use of that vocabulary.
3. The acquisition of an intelligible pronunciation.
4. Practice in the reading of English.

We shall consider each type of work in some detail.

LANGUAGE AND SPEECH

With what shall we begin the course—oral work or reading? We have already decided that it shall be with oral work; but as the mechanical difficulties of reading are overcome, reading will receive more and more attention and replace some of the oral work.

Before describing the type of oral work that may be undertaken, there is a matter that claims our attention. It is the somewhat subtle but real difference between language and speech. Both language and speech consist of words, but *language is for study and speech for use.* When we are looking closely at words to master them, we are dealing with language; when we are getting our ideas across to someone else with words, we are making use of and dealing with speech. Our chief concern in the first case is with *words*, and in the second with *ideas*. We say, therefore, that *the unit of language is the word, the unit of speech the sentence.*[1]

[1] We owe this distinction, so helpful to teachers of language, to Dr. A. H. Gardiner, who deals with it at length in his *Theory of Speech and Language* (Clarendon Press). 'Language,' he writes, 'serves as a collective name for an organized system of knowable

It is obvious that the earliest lessons in our course in oral work will be language lessons rather than lessons in speech; and not until the phase of preoccupation with words passes and the use of the new medium of expression becomes automatic will speech be possible. Therefore, we shall be content at the outset with guided or prompted talking,[1] and we shall begin with the word[2]—naming common objects found in the classroom, shall then proceed to the phrase (like 'a red book'), and lastly to the sentence (the simpler forms of the simple sentence, taken one by one and carefully drilled, as is done, for example, in the language books of the *Oxford English Course* by Dr. Faucett). Without careful grading it is futile to expect effective work. The Natural Method is not for the classroom. 'The too ambitious teacher,' as Dr. Cloudesley Brereton rightly remarks, 'forgets that the framing of a simple sentence involves for the child at least three simultaneous processes: reproduction of the correct sounds, recall of the correct vocabulary, and the correct syntactical construction.'[3]

As the work proceeds, there will be a definite attempt made to direct the growing language sense into speech channels. So far the pupil's part has been mainly the reproduction[4] of words already contained in the teacher's questions. Now we shall proceed a step further; (1) we

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linguistic facts' (p. 107). Again, 'words, as such, are not units of speech, for they lack the vivifying breath and will-power of a speaker requisite to call speech into being' (p. 103). O'Shea, in *Linguistic Development and Education* (Macmillan), p. 179, says that to the young pupil learning a foreign language the word counts for more than the sentence—'to achieve association between an object and its simplest verbal symbol is the ambition of the novice'. Dr. Ballard deals very instructively with the sentence in *Thought and Language*, chapter iv.

[1] Palmer calls such work 'conventional conversation'.

[2] Huse, *op. cit.*, p. 90: 'The unit may in some cases be a word, in other cases a phrase, or perhaps an entire sentence.'

[3] *Times Educational Supplement*, 4 May 1929.

[4] 'Reproduction is the main channel whereby our pupils are made consciously and deliberately to assimilate the foreign language' (Louis deGlehn in *The New Teaching*, p. 112).

shall confront the pupil with the opening words of a sentence relating to an object or a picture, and shall ask him to read it supplying the missing words, (2) we shall direct him to execute certain orders and describe in words what he is doing while he is executing them, (3) we shall ask him to assume the role of teacher and put questions to the class on what they see in a picture, (4) we shall ask him to read from a 'substitution table'[1] sentences that fit what is depicted in a picture. In such tests as these the pupil is thrown on his own resources and set thinking, and that is the first step towards creating a speech situation, where words tend to sink below the level of consciousness and ideas become predominant. Professor Findlay has described a 'dramatic method' for the teaching of language in the early stages of language learning. It requires the learners to memorize and act little playlets. 'The one caution to be borne in mind is that the playlet to be learned shall be expressed in good, idiomatic, simple speech direct from native sources.' The speaking of the several parts is by no means mechanical, because 'although fidelity in words is demanded, the learner has scope for self-expression in the interpretation of his part'.[2]

The next stage naturally follows on. The pupil is made to speak a few sentences on an object or picture after an oral lesson has been given on it, and will receive no help, whether by way of questioning or otherwise, from the teacher. He will next imagine himself to be, say, a postman, and speak about the delivery of letters, or he and another boy, as shopkeeper and customer respectively, will carry on a short conversation on the selling of a book or some other article.

In every oral lesson there will be times when the teacher will speak and the pupils listen, but the pupils will do most

[1] For help in the drawing up of substitution tables Palmer's *Colloquial English*, Part I (Heffer) and Ryburn's *Suggestions for the Teaching of English in India* (Oxford University Press) may be consulted.

[2] *Modern Language Learning*, p. 12. Hagboldt, *op. cit.*, p. 45: 'There should be as much oral work as possible, and no attempt at free speaking.'

of the speaking, and they will practise questioning as well as answering questions. One means of exercising them in the asking of questions is for the teacher to write answers on the blackboard to which the pupils have to find suitable questions, and in this case there is no need for the teacher to give the answers in complete sentences; for example:

'On the desk.' (Where is the book?)
'A piece of paper.' (What is that?)
'In the morning.' (When do you come to school?)
'To write with.' (What is a pencil for?)
'Five fingers on each hand.' (How many fingers have you on each hand?)

Some skill is needed in framing answers to which it is easy to find suitable questions, but it is not necessary that only one question should be possible or only one be accepted by the teacher as right if there are others equally appropriate. Gesture or action may accompany the answer where helpful, as when the teacher puts a pencil on the desk while uttering the answer 'On this front desk', thus limiting or directing the pupil in the choice of appropriate questions.

Lastly, the teacher should not be afraid of language drill—of making his pupils repeat some fresh sentence over and over again. For this purpose a convenient plan is to alternate individual and simultaneous practice. First the individual pupil may repeat, then a group or succession of groups, each small enough for the teacher to hear what each pupil is saying, then the whole class, the teacher stopping now and then to pick out a pupil here and there to test his accuracy or attention. Simultaneous practice of this kind, provided the trouble is taken to avoid mechanical and careless individual repetition, is a measure of economy, and helps to solve the problem of securing in a lesson period enough practice in speaking the language from each pupil in class. 'Skill in speaking increases like wealth; if you have only reached a certain point, the rest comes of its own

accord; the accumulated capital multiplies surprisingly fast and willingly.'[1]

A WORKING VOCABULARY

The early vocabulary will naturally contain a fair proportion of the most essential parts of speech for sentence-making. Nouns, personal pronouns, and verbs will have precedence, but adjectives, adverbs, prepositions, and even conjunctions will also find a place in the course.[2] The pupil should be early familiarized with the introductory question words 'what', 'where', 'when', and later with 'how' and 'why', first by hearing them used in question sentences by the teacher and then by using them themselves in their own questions. The elements of accidence (the declension of nouns and pronouns, the comparison of adjectives and adverbs, and the conjugation of verbs) and syntax (the agreement of nominative and verb, the order of words in a sentence, and the rules of government) will be suitably distributed over the course, and taught practically on Direct Method lines.

The more the vocabulary refers at the outset to the concrete and visible the better. Nouns representing visible and near objects, verbs of action, specially of actions that the pupil and teacher can perform easily on the spot, adjectives of qualities explicable from the concrete ('small', 'white', 'square' rather than 'beautiful', 'sad', 'good'), prepositions of place ('in', 'on', 'under', 'above' rather than 'except', 'but', 'about')—if these are preferred for the earliest vocabulary, the advantage is secured of the vocabulary being more easily impressed, being more vivid and more easily remembered than where no connexion with the visible can be readily made. The lesson also gains in interest to the young pupil, and admits of the avoidance

[1] Jespersen, *How to Teach a Foreign Language*, p. 183.

[2] See the article 'Frequency of the Different Parts of Speech' by J. V. Somayajulu in *Teaching*, vi, pp. 179-82.

of the vernacular as a means of interpretation to a very considerable extent.

From this nucleus, once it has been sufficiently mastered, the vocabulary should gradually expand, the circle widening to include expressions for ideas frequent in the pupil's mind and common in his daily vernacular speech, but no longer confined to the range of the classroom or of the immediately visible. Here the English of the pupil can enter the region of his home life,[1] and it is a great help in graduating the transition from that which is in the classroom to that which is definitely beyond its range, between that which can be explained or impressed visually and that which is beyond the reach of the eye, if the teacher has at his service a suitable set of pictures. For pictures can make visible what is not present in the classroom, and can help very effectively with the extension of vocabulary.

In vocabulary work memory[2] is assisted (1) by grouping vocabulary under a common topic, thus, classroom furniture, parts of a desk, some parts of the body, common colours, getting up in the morning, bodily movements (walking, running, etc.), telling the time, preparing a meal, (2) by learning words with their antonyms, thus, 'high' and 'low', 'short' and 'tall', 'above' and 'below', 'to love' and 'to hate', 'always' and 'never', and (3) by grouping words by similarity of root or derivation, thus, 'life', 'live', and 'alive', 'high' and 'height', 'tale' and 'tell'.

Not only single words but common phrases also should be taught the pupil, like 'all right', 'very well', 'plenty of', 'of course', 'not at all', 'to laugh at', 'to pick up', 'to make fun of'.

[1] O'Grady, *op. cit.*, p. 53: 'We are inclined to remember words by the association due to the necessities of life.'

[2] O'Grady, *op. cit.*, p. 52: 'Words form other words, and words live in groups.' Also p. 54: 'The words will be remembered and reproduced best when they are said and written and acted as much as it is possible to act them.'

WORD FREQUENCY

So far we have considered in broad outline the scope and the general characteristics of a workable vocabulary, and have also considered certain teaching devices for fixing new phraseology. We have had oral work mostly in mind, and have therefore laid it down as a principle that the vocabulary should relate, as far as possible, to the pupil's own environment, so that experience and expression may be closely associated and the 'direct bond' formed between them.

But there is this practical difficulty in the way. The time at our disposal for teaching English is short, and we must therefore obviate the possibility of waste of effort by teaching the pupil the most useful words first, and leaving it to him to add to a basic vocabulary words culled from his reading.

What determines the utility of a word? The frequency with which it is used in normal reading matter. That is at once an objective and a reliable standard by which to judge of its importance;[1] and word frequency lists have been prepared on the basis of laborious word counts. Perhaps the best known of the lists is that of Thorndike,[2] based on a count of four million words. It gives 10,000 of the most used words in English, grouped in sections of roughly 500 words each in a descending scale of frequency. A more recent word list is that of Faucett and Maki, based on the word counts of Thorndike and Horn.[3] The words of this list are classified as follows:

(a) *Indispensable words* (about 360), for fourfold mastery, i.e. for understanding, reading, speaking, and writing them, oral mastery being important.

[1] Huse, *op. cit.*, p. 181: 'It is mere justice to point out that word counts represent almost the first scientific and objective approach to problems of language study.'

[2] *The Teacher's Word Book*, published by Teachers College, Columbia University, New York City.

[3] *A Study of English Word-Values* (Matsumura Sanshodo, Tokyo).

(*b*) *Essential words* (about 1,198), for threefold mastery, i.e. for understanding, reading, and speaking them, oral mastery being attempted only if time permits.

(*c*) *Useful words*, for twofold mastery, i.e. for reading and understanding them only.

(*d*) *Special words*, for reading mastery only.

It will be seen that words for oral mastery are specially distinguished. This is because the words so distinguished form part of the 'connective tissue' of the language. The first 500 words of the highest frequency in the Thorndike scale form 75 per cent of any normal reading matter. In the Faucett scale the 'indispensable' words make up '50 per cent of the word occurrences in almost any kind of normal English', and the 'indispensable' and 'essential' words together over 75 per cent of such word occurrences. 'These wide range words, in fact, constitute the great linguistic framework in which special words of all kinds are put.'

But we have seen that for purposes of school work we have to admit—especially in the early stages—a large percentage of what have been called 'environmental' words, and they are more often than not words of low frequency, e.g. 'blackboard', 'chalk', 'duster', 'pad'. Thus, we cannot follow the word lists entirely if oral work is to be practised, more especially since the meaning of many words of high frequency cannot be demonstrated objectively, making it therefore inadvisable to include them in a course of oral work.[1] For reading, on the other hand, the lists can be followed to a far greater extent. The teacher will, therefore, first determine the size[2] of the vocabulary he proposes to teach, and then allocate a just proportion of words to each of the main classes of: (1) environmental words, (2) words of high frequency, and (3) special

[1] Palmer, *The Scientific Study and Teaching of Languages*, pp. 95-7; also *Interim Report on Vocabulary Selection* (P. S. King), pp. 9-18.

[2] West found that the mean number of words added to the *reading vocabulary* in one year in the best school in Dacca was 735·5; in another school 578·2.

words.[1] That will make the way clear for well-balanced vocabulary practice and periodical testing. As a rule, the higher the class the lower will be the percentage of environmental words, because of the greater amount of extensive reading done.

Palmer gives the following four points for consideration in connexion with the choice of vocabulary:

(1) Frequency.

(2) Power of sentence-building.

(3) Possibility of material association.

(4) Proportion as regards the rest of the vocabulary.

The Class Reader. In regard to reading, readers are now available which employ scientifically selected vocabularies. If such books are used, the teacher's task will, for the most part, be merely to take note of the size of the vocabulary and the words made use of. If, however, the readers in use do not employ a 'controlled' vocabulary, the teacher will not only have to take stock of the vocabulary, but will also have to distinguish—with the aid of a word frequency list—definitely useful from moderately useful words, the former to form the pupils' 'reproduction' vocabulary and the latter their 'recognition' vocabulary, to adopt O'Grady's useful terms. (Words outside the regular 'utility' vocabulary are known as 'scatter'.)

Basic English. Reference may here be made to Mr. C. K. Ogden's system of simplified English called 'Basic English'. Mr. Ogden has endeavoured to discover which are the essential ideas that we desire to express, and to frame a vocabulary which will express those ideas most

[1] Of the 2,500 words used in Faucett's *Oxford English Course*, 1,500 words are of high frequency, 500 are environmental words, and 500 are special words. As regards size of vocabulary, West gives the following figures for four different series of readers:

Primer	353	327	313	844
Reader I	429	572	292	377
Reader II	383	464	639	543
	1,165	1,363	1,244	1,764

economically. He eliminates all synonyms and all but essential verbs, and produces a vocabulary of 850 words, consisting of 600 nouns, 150 adjectives, 18 verbs, and a number of prepositions, adverbs, pronouns, and conjunctions. This, with the addition of a few derivatives (formed by adding prefixes and suffixes to known words), he shows to be a workable vocabulary ; but he employs in all 3,925 ' learning items ', as is pointed out in the study referred to below.[1]

As observed by a critic in *Nature*, English-speaking people themselves would not find it easy to talk pure Basic, and the circumlocutions that have to be resorted to in order to avoid the use of new words—like ' take our last breath ' for ' die ' and ' a woman not married again ' for ' widow '—end in the production of language which, as is pointed out in the study, is quite unintelligible to the average English-speaking person. Take, for instance, the following example of Basic :

' The servant of the church said it was very kind of the women of good birth to help him in making the meeting of friends come off so well.' (In normal English : ' The priest thanked the ladies for their help in making the party so successful.')

As Dr. Ballard observes, ' Mr. Ogden succeeds in getting his English simple at the expense of getting it wrong.'[2]

To the teacher of English in India the experiment is of little interest, for he at once realizes that the learning of phrases is of much greater difficulty than the learning of words, and that, as pointed out by Dr. Ballard, because a pupil knows the meaning of ' put ', ' up ', and ' with ', it does not follow that he will also know that ' to put up with ' means ' to endure '. Idiom and grammatical construction

[1] *A Critical Examination of Basic English* (Bulletin No. 2 of the Department of Educational Research, Ontario College of Education, University of Toronto). By M. P. West, E. Swenson, and others. University of Toronto Press. 50 cents.

[2] *Thought and Language*, p. 169.

are far more difficult of acquisition than fresh stocks of words.

PRONUNCIATION

To acquire a correct pronunciation prolonged practice in listening to and producing speech sounds is needed. Only too often there is not the time for ear-training and drill exercises, and other items of work of greater relative importance (e.g. idiom) claim our attention. The wiser course is, therefore, to aim at teaching an intelligible rather than a correct pronunciation. With the teaching of foreign languages in England in mind, Atkins and Hutton[1] give it as their opinion that over-emphasis on purity of accent is 'a real danger' to the best interests of language teaching.

Mimicry plays a large part in the teaching of pronunciation; but it is of distinct advantage to the teacher in teaching pronunciation to be fully conscious of what the speech sounds of the language are. In other words, a practical knowledge of phonetics is of advantage, for phonetics is the science of sounds as used in speech.[2] The sounds are described according to the methods by which theyare produced, and are classified. Incidentally phonetics becomes the science of pronunciation—the pronunciation of words in isolation as well as in combination. The ultimate aim is to provide the means of recording living speech—with the right pronunciation and grouping of the words and the stress which the sense requires.[3] The simplest introduction to English phonetics is Palmer's *A First Course in English Phonetics* (Heffer), and a more comprehensive course Ripman's *The Sounds of Spoken English* (Dent).

[1] *Teaching of Modern Foreign Languages* (Edward Arnold), p. 9.

[2] Jespersen, *How to Teach a Foreign Language*, p. 143: 'We only want as much of the science of phonetics as will really be a positive help in learning something which has to be learned anyway.'

[3] Sweet, *op. cit.*, p. 4: 'Without phonetics we can neither observe nor record the simplest phenomena of language.' See West, *Language in Education*, chapter ix.

Every speech sound has a physiological basis, i.e. is the result of certain movements in the mouth ; and the teacher's task is, in the words of Professor Wyld, to cultivate 'a phonetic conscience' in his pupils, or a consciousness of the particular mouth positions for the production of each speech sound. This consciousness is best promoted by a study of the speech sounds of the mother-tongue in the first instance, and a study of the foreign sounds not found in the mother-tongue thereafter, adopting the same plan as was adopted for the study of the native speech sounds.

Unless special steps are taken to forestall vernacular habits of utterance, they will inevitably dominate the pupil's pronunciation of English wherever there is sufficient resemblance between a vernacular and a foreign speech sound. The pupil will, in other words, always tend to substitute for any new English sound the native speech sound most like it, and he will do this, unless corrected, without knowing that he is doing it. The reason he does not know this is, as a rule, because he fails to hear the difference. When the English sound is uttered, it is the vernacular nearest equivalent, to which his ear has been long attuned, that he actually hears; slight, though significant, differences escape his notice. For example, 'cough' and 'calf' are apt to sound alike to him.

There are a good many words in English (like 'of' and 'the') which have strong and weak forms, according as they occupy stressed or unstressed positions in a sentence. If the wrong words are stressed in a sentence and the words not run together in phrase groups, as is usual in normal speech, a 'staccato' or jerky mode of utterance is produced, and the result is not like English at all. If the rhythm and intonation are English, the language sounds like English, even when the sounds are not perfect. So the pupil must, at the outset, be prevented from carrying over into his English any habit of speech which is not indigenous in English.

POINTS IN THE TEACHING OF PRONUNCIATION

1. The teacher will make a note of the sounds which are new to the pupil, and will provide him with practice in the pronunciation of words in which they are used. Among consonantal sounds *w* and the sound of *z* in 'azure' need special consideration. Among vowel sounds those heard in 'pot', 'port', '*a*go', and 'bird' are the most difficult of any, and among diphthongal sounds those heard in 'boy', 'ear', 'air', and 'sure'. Here are typical lists of words for the drilling of specially difficult sounds:

pot	port	ago	ear	air	bower
dog	court	along	near	hair	tower
doll	dawn	about	fear	chair	power
swan	caught	allow	tear	bear	flower

The teacher should put his pupils on their guard against contracting what has been called a 'spelling pronunciation', i.e. the habit of pronouncing words as one might suppose they ought to be pronounced from their spelling. He will therefore point out, for example, that *a* in 'any' has the sound of *e* in 'pen', that *e* in 'pretty' and 'destroy' has the *i* sound in 'pin', that *o* in 'front' and 'among' has the *u* sound in 'up', and so on.

2. Differences in mouth positions between English sounds and the sounds in the vernacular with which they are confused should, wherever practicable, be pointed out. For example, if *w* is confused with *v*, attention should be drawn to the fact that in the production of the first sound the lips are rounded and in the second the upper teeth placed on the lower lip. If the vowel of 'port' is confused with that of 'part', it should be pointed out that the lips, which are rounded in both cases, are drawn closer together in the one case than in the other. In teaching, however, the sound of *a* in 'ago' and the diphthongal sound of 'hair', imitation alone has to be relied upon, because, in both cases, the 'physiological basis' is hard to demonstrate.

When a word of two or more syllables is mispronounced, the teacher should note in which syllable the mistake occurs, and having located it, he should proceed to correct it without necessarily repeating the whole word. In the correction he should first get one of the better pupils to imitate his pronunciation and then one of the worse, before having the word practised by small sections of the class.[1]

Special drill in stressing the right syllable in words of more than one syllable should be provided from time to time. As a rule Indian students find this a difficult exercise.

3. Besides exercises in isolated sound production and in mastering the pronunciation of difficult words, practice is also needed in the speaking of complete sentences at ordinary English speed. Here, in addition to correct pronunciation, correct intonation has to be taught. This should be dealt with in two stages: (1) grouping the words in sense groups or phrases (called 'phrasing'), and (2) deciding whether the voice is to rise or fall after each phrase. In the marking of intonation an arrow pointing up may be employed to denote a rising intonation, and one pointing down a falling intonation. Incidentally the question of sentence stress, or the stressing of the right words in the sentence, arises. Here it has to be remembered that speaking a word in a loud tone of voice is only one of the means available for emphasizing it. Sometimes speaking it slowly and softly emphasizes it, and the commonest device is just to pause after it.

Let us consider the speaking of the sentence: 'Chalk is white and coal is black.' Here the nouns and the adjectives are the important words, and have to be stressed. And as regards phrasing, it proceeds as follows: 'Chalk—is white—and coal—is black.' There is a falling intonation throughout, but a rising intonation after 'coal' is permissible.

[1] Palmer would have chorus precede individual practice (*Principles of Language Study*, p. 23). The important thing is that each pupil should be sure of the sound he has to imitate before all are called upon to imitate it.

The teacher holds out his hand with a pen in it, and asks: 'Have I a pencil in my hand?' Here, if there is a rising intonation after 'pencil', some sort of hint is given as to the answer expected.

The meaning of some sentences is quite indefinite until they are spoken. By way of illustration let us take Palmer's sentence: 'I do not lend anyone my books.' Here a falling intonation after 'anyone' gives one meaning, and a rising intonation another.

'The mere spending of time on reading aloud without effective criticism is of no value,' says the *Handbook of Suggestions* of the Board of Education, England (p. 90), and by 'criticism' is obviously meant the discussion of stress and intonation or the 'grammar of elocution', as one writer calls it. A good lesson in oral reading can be made a language lesson in a very real sense of the term. Hence the importance of practice in the control and use of the voice as an aid to effective speaking—and, at a later stage, to the appreciation of literature. On the elocutionary aspect of oral reading the teacher will find a book like Burrell's *Clear Speaking and Good Reading* (Longmans) very helpful, especially in conjunction with a few good gramophone records.[1]

4. A class that has received practical training in the study of English speech sounds may be led to appreciate some of the music of English verse—'quantity' as well as rhythm. The slow movement of the first two of the following lines could be shown to be due to the presence of long vowels and the rapid movement of the next two lines to the presence of short vowels:

> The league-long roller thundering on the reef.
> The long low dune and lazy plunging sea.
> Myriads of rivulets hurrying thro' the lawn.
> The sound of many a heavily galloping hoof.

[1] Messrs. Heffer & Sons, of Cambridge, stock several good series in the speaking of both prose and verse at about 5s. a double-sided record. See Haig-Brown and Walthew, *Speech Training: Rhymes and Jingles* (Oxford University Press).

5. The recommendation has often been made that texts in phonetic script be employed in the teaching of a foreign language for the first year or two of study. It is argued that by so doing there will be greater progress in less time both in speaking and reading. Besides the script of the International Phonetic Association there is the system of spelling devised by Professor Zachrisson of Upsala University for his 'Anglic'. Uniformity of spelling is a tremendous aid to the recognition of words in reading, but does not make the learning of foreign speech sounds any easier. Where, however, the sounds have been mastered, a phonetic text greatly facilitates the learning of language by correctly recording the pronunciation of words and their grouping in speech and by making available for the study of idiom the time at present spent on the learning of spelling. In regard to the fear often expressed that the reading of texts in phonetic script might have a disturbing influence on the mastery of the ordinary or orthographic spelling when the transition to it is made, Palmer writes: 'Take care of the phonetics, and the spelling will take care of itself.' Perhaps a better way of putting this would be that the phonetic spelling gives us the key to the conventions of the ordinary, and thus helps the learner to master it intelligently and systematically.[1] The present discussion is, however, only of academic interest to teachers in India, since no suitable phonetic texts are available at present.[2]

READING

The Indian boy is eight or nine when he begins the study of English, and he can already read his mother-tongue fluently. That is to say, he already knows what reading is for and how it is carried on. In teaching him to read English, therefore, we need not be concerned with creating in him the right attitude of mind towards the printed (or

[1] See Drew, *Standard Speech* (Blackie).

[2] See, however, *An English Language Course for Beginners*, by Dorothy Kennedy (Heffer), 3s. 6d. (postage 4d.).

written) word. We have only to consider how, if at all, English reading differs from reading in the vernacular, so as to facilitate the teaching and learning of it. We have also to remember that reading as a skill differs entirely from speech.

Reading has been described as a kind of observation.[1] This 'observation' is slow to begin with—when we are at the stage of spelling our way through what we read—but soon reaches the stage when words are recognized as wholes and the recognition is instantaneous.

It is agreed that the shorter the word the easier it is to recognize,[2] and therefore short words are generally employed in matter intended to serve as the 'first steps' in reading. As regards spelling, words of regular notation, i.e. spelt in a manner that is a key to the pronunciation, have precedence over words of irregular spelling—and that spelling is a matter of very real concern to the student of English is shown by the great volume of opinion in favour of spelling reform, because, as Max Muller said it was, English spelling is a 'national misfortune'. Then there is the question of speech sounds. Sounds similar to native speech sounds are introduced in the early and unfamiliar sounds in the later lessons. In these ways it is sought to promote the rapid recognition of words according to their spelling, while at the same time facilitating the association of sound and symbol, so that normal, i.e. rapid, reading may be made possible as soon as possible.

Thus there is need of a book the main purpose of which is the teaching of the first steps in reading. That book is the *primer*. Whether it begins with the alphabet or not, one of its aims is to teach the letters,[3] which are best

[1] West has defined reading as a 'process of sight-sound sense', adding that sound may be actual speech or merely auditory and kinæsthetic image (Palmer and Redman, *This Language-Learning Business*, p. 111).

[2] See Burt, *Handbook of Tests for Use in Schools* (P. S. King), p. 2, and Rusk, *Experimental Education* (Longmans), p. 296.

[3] West, *Bilingualism*, p. 281 : 'The aim of the first reading-book is to teach the letters.'

taught a few at a time ' in the actual reading of rational material '.[1]

Now what do we mean by ' rational material ' ? Matter that makes sense.

Should, therefore, we begin with the sentence ? Not necessarily so, because a word—as for instance in the title of a picture—can make sense ; and besides it is reading that we are teaching, and not speech, and reading has its own technique. We shall begin, therefore, with the short word, the more so since the reading book is more a ' language ' than a ' speech ' book.[2] Some of the words read will have already been dealt with in the language lesson ; but we shall not be led astray by the assumption that because a word has been spoken, therefore it can be read. The purpose of the reading course is to enable the pupil to recognize words by their spelling, and it will pursue its own course, though much of the reading matter may have been spoken in class.[3] The first readers, as Wren remarks, should talk about what the pupil has said (in the oral course), and later he should talk about what his readers have said.[4] As regards reading the aim will be to render the early steps easy by making them logical, i.e. by grouping together the various conventions in spelling so that the pupil may gradually become acquainted with them. In the mastery of reading on its mechanical side the great obstacle to be removed is the apparent arbitrariness of the connexion between symbol and sound. Once this connexion (as was once remarked by a reviewer in *The Times Educational Supplement*) is made regular, guessing is raised to certainty,

[1] West, *op. cit.*, p. 269.

[2] See p. 41.

[3] *Handbook of Suggestions*, p. 77 : ' The primer must be graduated with reference to phonetic difficulty, but it is more important that its contents should appeal to the children than that the graduation should be rigidly systematic.' Also p. 84 : ' By the time he reaches the Senior Stage a child should, as a rule, have mastered the mechanical difficulties of reading, that is, he should be able to recognize words and pronounce them rightly.'

[4] *The ' Direct ' Teaching of English*, p. 88.

and learning to read ceases to be the formidable business that it so often is.

In regard to the letters, the small letters are best learnt first[1]—in groups according to similarity of formation in order to facilitate rapid recognition.[2] The capital letters are then similarly dealt with, and later the alphabet in script is learnt and used in transcribing matter that has been read and studied.

In regard to spelling,[3] attention may be drawn to the fact that 'the ordinary spelling of a large number of English words is really as phonetic as it can well be, whatever charges may be brought against English orthography as a whole'.[4] It is therefore possible to arrange a course of 'rational' reading matter in which the learner is acquainted step by step with the conventions of English spelling and the elements of the language at the same time. Such a course will make it possible for him to see some sense in a system of spelling which, on its own lines, 'is far more regular than is usually believed'.[5] This is all the more necessary in the case of an Indian pupil, if he is to utilize, in the reading of English, the experience already gained in the reading of his mother-tongue. In short, a phonic system of reading—the system followed in vernacular reading—is recommended, provided every endeavour is made—by the use of 'flash cards' and the like[6]—to make the recognition of words instantaneous. This 'whole word'

[1] West has arranged the letters in the order of frequency in the first hundred words of the highest frequency in the language (*Bilingualism*, p. 282).

[2] *Bilingualism*, p. 262: 'The use of a new alphabet is merely a matter of adapting an existing skill to a new situation.'

[3] Burt, *Mental and Scholastic Tests*, p. 284: 'For effective teaching, reading is not to be divorced from writing, spelling, and composition.'

[4] Craigie, *The Pronunciation of English* (Clarendon Press), p. 6.

[5] Craigie, *op. cit.*, p. 7.

[6] Jagger, *The Sentence Method of Teaching Reading* (Grant Educational Publishing Company), p. 15: 'Phonic study is not reading in the full sense; it is, in theory, a preparation for reading, a grammar of reading.'

recognition is usually referred to as the 'Look and Say' principle, but it is as much the alphabetic, because ultimately the recognition of a word depends upon recognition of the component letters and their sequence.[1] All of which shows that the teacher of reading cannot afford to ignore the alphabet; and systematic instruction in the names, forms, and values of the letters—as given in *Language, Book One* of the *Oxford English Course*—is more than justified. In a school course no item of the instruction should be left to look after itself, or the course lacks completeness.

Transcription and seeing with speaking aloud give the best results in spelling, i.e. an appeal must be made to a variety of images—visual, auditory, etc.[2] The learning of the spelling of words in groups is helpful. Instruction in spelling should consist in the teaching of correct forms rather than in the unteaching of incorrect forms. The using of words in sentences does not help to teach their spelling. If the pupil is not led to scrutinize the spelling of words closely, 'he will fall into the habit of reacting to the more prominent characteristics only of the words he sees', and so will confuse one word with another. 'Any method which will lead him to feel the "powers" of the letters readily, and make him effective in using this knowledge in new situations will be of advantage.'[3]

Reference must, lastly, be made to the efforts that are often made to teach English reading in Indian schools on the lines on which it is taught to young children in England learning to read for the first time. Of these methods much has been heard about the Sentence Method of teaching reading. The advocates of this method begin with the sentence 'because the sentence being the indivisible unit of

[1] 'Vividness', one of the important factors in the teaching of spelling, is obtained by 'stimulating the closest possible attention to the words, and to the parts of the words that most frequently occasion difficulty'—Sandiford, *Educational Psychology* (Longmans), p. 353.

[2] Rusk, *op. cit.*, p. 301.

[3] O'Shea, *op. cit.*, p. 187.

thought and of language, they consider that it is all that the untaught child knows and has interest in ',[1] and the method aims chiefly at being a ' thought method '.[2] But, as has been pointed out, from the mere fact that the Indian pupil learning to read English can already read his mother-tongue fluently, and is familiar with the process of extracting thought from the printed word, there is not the same need for a purely ' thought method ' as for one that will, in addition, give the learner further scope for exercising the skill already acquired in the reading of the vernacular and learning English spelling at the same time. It must also be pointed out that reading taught according to the Phonic and Look and Say methods can be made just as intelligent as reading taught according to the Sentence Method, and that ' thinking under the stimulus of print '[1] is as much the aim of the first two methods as of the Sentence Method. In all methods the first step is to secure word recognition, and ' whatever method is chiefly relied upon, the fact remains that the ability to read is only acquired by much individual practice '.[3] ' Under the present teaching methods,' observes Dr. Burt, ' perhaps under all teaching methods, the further association of visible sign with meaning becomes automatic only at a stage comparatively advanced.'[4]

SILENT READING

Oral reading will lead to silent reading, in which practice will be given towards the end of the early stage of instruction in English.

In silent reading the eye does not proceed steadily along the line of print, but stops from time to time, possibly four or five times in a line. Then there is a rapid movement

[1] Jagger, *op. cit.*, p. 17 and p. 72.

[2] Edith Luke, *The Teaching of Reading by the Sentence Method* (Methuen), p. 69 : ' The child reads for comprehension from the very start.'

[3] *Infant and Nursery Schools*, Board of Education, England, pp. 133-4.

[4] *Mental and Scholastic Tests*, pp. 269-70.

from the end of one line to the beginning of the next. During the movement of the eyes there is no perception. We read only during the pauses, when the eyes are not moving. The number of fixations in a line is affected by the difficulty of the matter, but not by its grammatical structure. The eyes of the practised reader move over the lines with steady rhythm, but not so in the case of the unpractised reader. With him there are frequent irregular fixations with a turning back to what has just been read. But with practice rapid improvement is observable as regards speed. While the usual rate of reading of beginners is some 60 words a minute, boys have, with practice, read as many as 1,000 words a minute. To gain speed it is necessary to reduce the number of pauses, i.e. to increase the number of words that can be recognized in a single pause. Lip movements also should be eliminated as early as possible.

So on the mechanical side skill in silent reading is improved by:

1. Developing perception of the form of words, which needs to be instantaneous, and the number of words that can be recognized at a single pause.

2. Steadying eye movement, so that the eyes may move with regular rhythm along the lines of print and from line to line.

3. Improving the speed of reading without impairing comprehension of the meaning.

To aid comprehension the progressive mastery of vocabulary needs special care.

It is essential that the difficulties in the matter of vocabulary encountered in the reading of books should be reduced to a minimum, so that the pupil may be able to give his main attention to the thought rather than the mechanical difficulties. Two new words a page of 200 words would be possibly ideal, though impracticable. At any rate there should not be more than three or four new words. 'Over five words would be a burden.'[1]

[1] West, *Bilingualism*, p. 270.

The following four points in the teaching of the reading of a foreign language Dr. West considers axiomatic:

1. The pupil should at the earliest possible moment derive pleasure and a sense of power from the study.

2. Words should be learned by practice in actual reading situations, not memorized as 'vocabularies'.[1]

3. New words should appear at regular intervals, not in a mass.

4. The matter of the reading book should be suited to the age of the pupil.[2]

In the early stages of learning to read, doing is the best test of understanding, and hence tests in silent reading may, with advantage, take the form of carrying out instructions written on the blackboard,[3] such as, 'Open your book. Put a sheet of paper in it. Then shut it.'

WRITING

A few points in connexion with the teaching of writing may here be considered.

As in the case of reading, the pupil comes prepared to the task of learning English script, being already familiar with the writing of a script perhaps many times more difficult and accustomed to write a running hand too. There is no necessity, therefore, to adopt a system of writing suitable for very young children learning to write for the first time, for the muscles used in writing are not undeveloped, and in teaching the pupil how to write English we shall be merely adapting to a new type of writing a skill already acquired in the writing of the vernacular. We shall, therefore, choose a system of penmanship from which a running hand may soon be developed, in short, a *cursive* system of writing.

But the adoption of such a system of writing does not necessarily imply that the pupil must be made to write

[1] West, *On Learning to Speak a Foreign Language*, p. 85.
[2] West, *Bilingualism*, p. 269.
[3] Burt, *Mental and Scholastic Tests*, p. 275.

'in a chain' always and at every point, but only that the cursive principle is respected to the extent of securing the necessary swing or rhythm to give to the writing uniformity of slope and spacing between letter and letter and word and word. If the pupil is constantly raising his pen from the paper, the writing is apt to lack finish and uniformity in style. For detailed instruction on the teaching of writing the teacher should consult a work like Freeman's *The Teaching of Handwriting* (Harrap) or the pamphlet supplied free to users of Vere Foster's copy books, published by Messrs. Blackie & Son.

Writing is taught best by demonstration on the blackboard followed by the writing of 'copies'. Copy book headlines do not teach writing of themselves. It is only when they are written on the blackboard that they acquire meaning and purpose, and become exemplars of perfection. The teacher should aim at the class teaching of writing, dealing also with errors on the blackboard.

A brief account may here be given of the system of writing called 'print script'.[1] Here the 'skeleton forms' of the letters of the Roman alphabet take the place of the Italic letters of the cursive writing, and the letters of a word are written as 'separate entities' in the early stages of the course and with a minimum of joining in the later. The letters are to be written not with the 'swing' of the cursive writing, but rather 'in a series of staccato jerks'.[2] It is unnecessary to illustrate the script, as copy books for teaching it are available.

The new system of writing is intended primarily for the pupils of infants' schools, because (1) by permitting the writing of letters separately it mitigates the muscular effort

[1] Print script was suggested by Mr. Edward Johnston, of the Royal College of Art, in an address given by him in January 1913 at the annual conference of teachers held under the auspices of the London County Council; but he meant it for young children only.

[2] *Print-Script*, English Board of Education, Educational Pamphlets (1923), No. 40.

of writing, and (2) by adopting a script based on the Roman alphabet it makes unnecessary the teaching of a separate alphabet for written work. It can also be written faster than cursive writing by very young children. But in the upper classes, where the rate of writing must be at least twice that of the infants' department, a cursive system of writing is more suitable. This is virtually admitted by even 'print' enthusiasts by permitting a certain amount of joining in the writing of older pupils. 'The end is to equip the individual with a final cursive handwriting that is facile and legible,' as the pamphlet issued by the English Board of Education on print script states; and considering the age of the Indian boy when he begins to write English and the fact that he already writes his own vernacular, there seems no reason why he should learn a system of writing that he is not going to adopt eventually and for which there is no clear necessity.[1]

[1] A writer in *The Times Educational Supplement* of 4 April 1931 reports the results of an experiment with print script showing that it is easier to write at all stages of instruction, but he allows 50 per cent of joining. 'Some teachers take the view that a suitable time for the change from unjoined to joined letters is not later than the age of ten' (*The Primary School*, English Board of Education, p. 194).

V

PROCEDURE IN THE EARLY STAGE

SUGGESTIVE types of lesson procedure for the early stage embodying the principles laid down in previous chapters may now be considered, though of course a good deal of variety in procedure is permissible and even desirable, and it is not intended to indicate an invariable lesson framework into which every lesson is to be fitted.

STEPS IN TEACHING

Most important of all is the question of aim. Unless the teacher is clear in his own mind as to what is the immediate aim of his lesson, it is obviously not possible for him to give a successful lesson. The main purpose of all language lessons is the same, viz. to teach language. But in one lesson our immediate aim may be not so much as to teach as to test; in another it may be to instruct the pupil in those general features of the language, like the use of a few common prepositions ('in', 'on', 'over', 'under'), and in another to teach a few common phrases that have to be learnt as wholes (like 'in front of', 'on top of', 'of no use', 'all right'). Then as regards procedure, at one point the pupil may have first to listen before he can speak, i.e. reproduce what he has heard spoken. Realizing how great a part reproduction plays in the acquisition of language, the teacher should not hesitate to ask 'leading questions' with a view to eliciting answers of a certain pattern.[1] With one's aim formulated it is possible to teach with insight and to some purpose.

[1] Where the Direct Method is followed, 'the passive assimilation of the language from the speech of the teacher and its active assimilation through speech by the pupils are of its very essence' (*Modern Studies*, p. 185).

Another important point is orderly development. Though it is inadvisable to prescribe rigid 'steps' for each type of lesson, it is very desirable that a lesson should have well recognizable parts, such as a beginning ('preparation'), a middle ('presentation'), and an end ('revision'). In the preparation stage we prepare the minds of the learners for what is to follow, either as regards the linguistic facts or phenomena that are to be presented or the plan that is to be adopted for the study of the topic on hand. Only then is it possible for the class to co-operate intelligently with the teacher in the lesson and evince a lively interest in it. Then follows another definite stage, the stage of teaching. The fresh points are now presented to the class in a series of steps. This forms the 'presentation'. In a 'language lesson', the new words and phrases to be drilled would now be introduced. In a reading lesson, the reading would now begin. There is in the end the revision of what has been taught.

But in actual practice it is often not possible to teach a lesson precisely on the lines projected or to complete it within the time allotted to it. The teacher will always be ready to sacrifice the order or completeness of his lesson to the exigencies of the moment—to spend, for example, more time than was intended upon some feature of pronunciation or idiom which happens to present unusual difficulty or requires a variety of devices for overcoming it. In that case his lesson will not reach its end at all—within the period. So long as he observes connexion and proportion, adaptation, curtailment, or prolongation of procedure must be normally expected of every intelligent teacher.

TYPICAL LESSONS

Let us begin with one of the early lessons in the language course. Here there are two essential skills to be acquired—pronunciation and phraseology.

Subject.—Language Study. *Time.*—45 minutes.

Aim.—To teach the use of the auxiliary 'do' and to drill the sound of 'a' in 'what'.

1. *Preparation.*—(1) The general plan of the lesson is explained in the vernacular, viz. that the teacher will speak, and the pupils must listen and then answer his questions in complete sentences.

(2) 'This is a book. That is a pen.'

'What is this?' ('That is a book.')

'What is that?' ('That is a pen.')

(3) The pupils are asked to frame questions to fit the following answers (not given in complete sentences):

'A pencil.' ('What is that?')

'A table.' ('What is that?')

2. *Presentation.*—(1) It is found that 'what' is not pronounced correctly. The word is written on the blackboard, and it is explained in the vernacular that in English the same sound is not invariably represented by the same letter (as in the vernacular). The 'a' in 'what' has not the same sound as the 'a' in 'cat'. In 'cat' the letter has the 'goat sound' (a sound reminding one of the bleating of a goat), in 'what' it has a sound midway between 'oh' and 'ah'. If you begin to say 'ah', and bring your lips together a little, you get the sound of 'a' in 'what'. The teacher shows that the 'o' in 'dog' has this sound.

(2) *a.* The teacher points to the things on his table, and says:

'I see a book. I see a pencil. I see a table.'

Then he asks the following questions, and answers them himself:

'What do I see? I see a book.
What do I see? I see a pencil.
What do I see? I see a table.'

b. The teacher next asks a few boys the question 'What do you see?' as he points to a book, a pencil, and his table, and obtains the correct answers.

c. He then tells the class, in the vernacular, to give the question that fits the following answer: 'I see a cap.'

d. The question is written on the blackboard, and the word 'do' underlined.

3. *Revision.*—Four boys are brought to the teacher's table, and told to question each other using the question 'What do you see ?'

(*On the Blackboard*)

what	What *do* you see ?
dog	I see a book.

Special attention should be paid to practice in listening to the teacher speak. In repeating sentences the pupils should be trained to speak at normal speed and with correct intonation.

There is no need to trouble the pupils to write anything in the early lessons, but later they will be taken through a carefully graded course in writing, and thereafter will be set exercises in transcription from the class reader.

Here are notes of a lesson on the use of certain common adjectives (epithet and predicative usages) :

1. *Preparation.*—(1) The teacher gives the same instructions as before, and begins :

'This is a book. It is a red book.'

'That is a book. It is a green book.'

He repeats the words 'red' and 'green', words already known to the pupils in the phrases 'a red book', 'a green book'.

He continues : 'This book is red. That book is green.'

2. *Presentation.*—(1) Holding up two stones, he says :

'This is a big stone. This is a small stone.'

He repeats the words 'big' and 'small', writes them on the blackboard, and has them read by the class. Incidentally he draws attention to the value of 'a' in 'small'.

Then pointing first to the big stone and then to the small, he asks : 'Is this a big stone ?'

Lastly, he deals with the predicative use of the words.

(2) He deals in the same way with 'short' and 'long', using for illustration two pencils. He draws attention to the value of 'or' in 'short' and 'o' in 'long', pointing out that one is the long sound of the other.

(3) 'Tall' and 'short' are next dealt with, and the correct use of the words commented upon in the vernacular.

In all three cases comprehension will be tested by means of translation, mistakes corrected by fellow-pupils, and the correct forms repeated two or three times by the offender; but whenever corrections cannot be got quickly from the class, they will be given by the teacher.

(4) The use of the words is practised in a fresh context in each case; thus:

'Is the grass red or green?'

'Is Ram Lal a tall or a short boy?'

'Is that a big or a small window?'

3. *Revision.*—The pupils give questions which fit the following answers:

It is long. No, it is short.

He is short. Yes, he is a small boy.

(*On the Blackboard*)

big	small	This is a long pencil.
short	long	This is a short pencil.
tall	short	This pencil is long/short.

At a later stage the following lesson on the use of a few common adverbs could be given:

Aim.—Drilling the use of some simple expressions of time with tenses corresponding and suitable answer forms.

1. *Preparation.*—(1) Repeating the days of the week.

(2) 'What is today?' ('Today is Tuesday.')

2. *Presentation.*—(1) 'What will it be tomorrow?' ('It will be Wednesday.')

'What day was it yesterday?' ('It was Monday.')

'What day was it the day before yesterday?' ('It was Sunday.')

(2) 'Do you come to school on Tuesday?' ('Yes, I do.')

'Did you come to school on Monday?' ('Yes, I did.')

'Will you come to school on Wednesday?' ('Yes, I shall.')

(3) 'What do you do on Monday ?' ('I go to school.')
'What did you do today ?' ('I came to school.')
'What will you do tomorrow ?' ('I shall go to school.')

(4) 'Do you *always* come to school on Monday ?' ('Yes, I do.')

'Do you *sometimes* come to school on Saturday ?' ('Yes, I do.')

'Do you *never* come to school on Sunday ?' ('No, I never.')

3. *Revision.*—Further practice in the use of the adverbs is provided by making the class read the following substitution tables :

The sun	always	rises	in the east	
	never	sets	west	

We	always	have	games	in the evening
	sometimes		drill	

(*On the Blackboard*)

always	Yes, I do. No, I never.
never	Yes, I did.
sometimes	Yes, I shall.

(And the substitution tables)

Here are the main steps of a lesson in which use is made of the vernacular to impress a peculiarity in structure, similar topics requiring such treatment being the use of the superlative degree of adjectives, common phrases like 'a noise', 'a hundred', 'a few', and the several tenses of the verb (especially the present perfect and the past perfect) :

1. Revise the use of 'I am going' by making the class run through the conjugation ('I am going', 'You are going', 'He is going', etc.).

2. Have one of these sentences translated into the vernacular and written on the blackboard. The class notes that there is no difference in the word order.

3. Now write the interrogative form of the English sentence on the blackboard, and contrast with the

corresponding sentence in the vernacular. The pupils note that in the first case the first two words of the sentence have exchanged places.

The pupils then turn 'We are going' and 'They are going' into questions, and contrast them with the vernacular equivalents.

4. Give similar practice with other verbs, like 'walk', 'say', 'call', etc.

Before leaving the subject of language study in the early stages, reference should be made to Palmer's *The Oral Method of Teaching Languages* (Heffer), in which will be found a wealth of linguistic material classified under different heads and ready for use, the plan of classification itself being very suggestive.

OBJECT AND PICTURE COMPOSITION

When a certain degree of facility is gained in the use of the language, exercises in oral composition will be set on objects and pictures. From the point of view of the study of the language the exercises will be of a somewhat promiscuous nature, because it is not always possible to keep to one type of sentence only, if there is to be free talk. But it is possible at any rate to keep to one tense only, and that of itself is a considerable step in the direction of the grading of language. Work that is entirely haphazard as regards grading is of little value as instruction in the use of language. (Therein lay the weakness of the Natural Method.)

The general plan will be as follows:

(1) An introduction consisting of a few easy questions and answers to encourage the pupils to talk.

(2) *a.* A few remarks by the teacher on the object or picture while the pupils listen.

b. A series of questions following in a natural sequence to which the pupils reply.[1]

[1] The interchange of question and answer 'keeps the attention fixed, and makes necessary a constant succession of efforts' (Report of the English Board of Education, 1922-3, p. 76).

c. The teacher speaks three or four sentences continuously, and asks the pupils to do so too.

d. The pupils speak—as many of them as possible—about particular items.

(3) Revision in the repetition of important words and phrases (in sentences) and sample sentences follows.

Still further summarized, the steps are: *listening, speaking,* and *drilling.*

Here are the notes of a lesson on a few common objects:

Aim.—(1) To induce as many of the pupils as possible to speak a few sentences without prompting. (2) To teach the use of the phraseology noted on the blackboard.

1. *Preparation.*—(A) Look at my table. There are some things on it. Let us talk about them.

What is this here? (It is a pad.)

What do you see in it? (I see some blotting-paper.)

What colour is the blotting-paper? (It is pink.)

Is it not white? (No, it is not white. It is pink.)

2. *Presentation.*—(B) Look! Here is some paper. This is a sheet of paper.

What is this? (That is a sheet of paper.)

(C) I put the sheet of paper on the pad.

Where is the sheet of paper? (It is on the pad.)

What do you see on the pad? (I see a sheet of paper on it.)

(D) Here is some ink. It is red ink. It is in a bottle. This is a bottle of ink. I put it on the pad.

Where is the bottle of ink? (It is on the pad.)

What do you see on the pad? (I see a sheet of paper and a bottle of ink.)

What colour is the paper? (It is white.)

What colour is the ink? (It is red.)

(E) Here is some twine. It is thin twine. This is a ball of twine. I put it on the pad.

Where is the ball of twine? (It is on the pad.)

What do you see on the pad? (I see a sheet of paper, a bottle of ink, and a ball of twine.)

(F) I put the bottle of ink on the sheet of paper.

Where is the bottle of ink? (It is on the sheet of paper.)

Is the ball of twine on the sheet of paper? (No, it is not on it.)

Is it near it? (Yes, it is near it.)

(G) Now let us talk about the things on my table. I shall talk first:

I see a pad on my table. There is pink blotting-paper in it. I see a sheet of paper. It is on the pad. I see a bottle of red ink. It is on the sheet of paper.

Now Mohan Singh will talk about the twine. (I see a ball of thin twine. It is on the pad. It is not on the sheet of paper. It is near it.)

3. *Revision.*—As many boys as possible speak in turn, each boy speaking three to four sentences.

(*On the Blackboard*)

a sheet of paper a bottle of ink a ball of twine	There is pink blotting-paper in the pad. There is a sheet of white paper on it.

(Comment, in the vernacular, on the use of 'in' and 'on'.)

WRITTEN WORK

In written work the mechanical difficulties of writing and spelling have to be taken into account, and what is essentially grammatical instruction in the structure of the sentence provided for. Moreover, the work must be so graded that the learner is not confronted with too many difficulties at a time, or progressive improvement becomes impossible.

It is desirable that there should be some preliminary work in the writing of words and phrases before the pupil is set to write sentences. This work will be something more than transcription, though there is no harm in the earliest exercises being just the copying of words to give practice in writing (other than copy-writing). Composition

proper begins when words are found for ideas, and in teaching composition—even in its embryonic stage—ideas have to be presented to be clothed in words. The following types of work satisfy both this condition and that regarding careful grading of the inherent difficulties of written work :

1. An even and then an odd number of common objects is placed on the teacher's table, and the pupils are asked to make lists of them, as follows :

(*a*)		(*b*)	
a pen	a pin	a box	a cap
a pencil	a knife	a duster	

2. The exercise is repeated with more than one of each object, the list then being as follows :

three pens	four caps
five pencils	two stones

3. The exercise is repeated with words to describe the different objects ; thus :

two short pencils	one big stone
three long pencils	two small stones

4. This leads to the writing of phrases like : a cup and saucer, a lock and key.

5. The same types of exercises may be set on pictures.

6. Suggesting and writing the titles of pictures ; thus : A cow and calf ; A lion and lioness ; A country cart.

7. Writing the addresses of imaginary letters.

8. Completing the skeleton forms of sentences taken from the class reader (supplying various parts of speech).

9. Writing answers in (1) phrases and (2) complete sentences to questions asked on objects, pictures, and lessons in the class reader.

10. Writing unaided by questions a few sentences on objects and pictures (the first step in 'free composition') ; thus : A cow has four legs. It has two horns. It has a long tail.

We have now reached the sentence-building stage, and it becomes possible to correlate the work in oral composition with that in written composition, much to the

advantage of both, for important sample sentences framed in the oral lesson may be incorporated in a brief written exercise based on the oral lesson, and so be better impressed. Gradually the number of sentences to be written will be increased, until the stage is reached when a brief description of the scene depicted in a picture may be written. Throughout the aim of written work will be to teach rather than to test, and consequently the greatest possible help will be given to the pupils short of converting the exercise into one on transcription rather than composition. Help of the kind referred to would be in connexion with:

(1) The spelling of difficult words.

(2) The mastering of useful words and phrases.

(3) The gaining of insight into the structure of new sentence forms.

'In no circumstances whatever,' writes Kittson, 'should free composition be set to junior pupils without having the subject thoroughly discussed in class beforehand. If possible, it should be gradually led up to.'

Supposing that the picture of a railway station is to form the subject of a composition, the first matter for consideration is the phraseology that is to be employed. This will depend, of course, upon the progress made in the study of the language. Assuming that fair progress has been made, we may state the aim of the exercise (meaning always the linguistic aim) to be:

(1) To teach the spelling of 'railway', 'passenger', 'platform', and 'station'.

(2) To teach the use of the phrases 'to travel by', 'to stop at', 'to come in', and 'to get in'.

(3) To give practice in the use of the future tense and the 'when' clause.

It is now desirable for the teacher to write out a set of sentences such as he expects from the class, so as to define his objective clearly and to give point to his questions. Perhaps his sentences are as follows, the new phraseology being in italics: 'I see a *railway station* in the picture. A

train is *coming in.* It is a *passenger* train. It will *stop at* this station. There are some people on the *platform.* They want *to travel by* the train. When the train stops, they will *get in.* I see a man buying a ticket. He too wants to travel by the train. When the train stops, he will get in.'

The teacher first asks for the title of the picture, and writes it on the blackboard. Then he asks a series of questions that aim at eliciting orally the ten sentences he has in mind, and writes such sentences on the board as the class has experienced some difficulty with. The board is then cleaned, and the pupils directed to write the composition.

(*On the Blackboard*)

A Railway Station

passenger	A train is coming in.
platform	Some people want to travel by it.
to travel by	When it stops, they will get in.
to get in	The train will stop at this station.

Attention will be directed to (1) the correct way of writing a heading and (2) the punctuation of the third sentence.

READING

Reading may be for information only or for information and language as well. The aim in the first case is just the grasping of the meaning of what is read ; in the second case it is not only the grasping of the sense, but also the mastery of a certain proportion of the phraseology to the point of being able to use it in original sentences—its assimilation.

This twofold purpose of the reading lesson may be illustrated by means of brief notes of two different lessons on the same text.

The Cats and the Monkey

Two cats found a piece of cheese. They broke it in two, and took a piece each. But the pieces were not of the same size. One was a little bigger than the other.

'You have more cheese than I have,' said the cat with the smaller piece.

'No, I have not,' said the other cat.

'Yes, you have,' replied the other.

And the two cats began to fight.

Just above them, on the branch of a tree, sat a monkey.

'It is very stupid of you to fight,' he said to the cats. 'Give me the two pieces of cheese, and I will tell you which is the bigger piece.'

'Oh, do,' cried the cats. 'We know you are very wise.'

So the monkey jumped down, and took the two pieces of cheese from the cats.

'This is the bigger piece,' he said, as he looked at the two pieces. And he took a bite out of it.

But he bit off too much, and so the two pieces were still not of the same size. Again he took a bite out of the bigger piece, and again bit off too much. So the two pieces were still not of the same size, and very little of the cheese was now left.

'These pieces,' said the monkey to the cats, 'are for me for helping you.' And he put both pieces in his mouth.

So the cats got nothing at all.

READING FOR MEANING

That reading may proceed with as little hindrance to comprehension as possible it is desirable, before calling upon the class to read, to deal beforehand with some of the difficulties in phraseology in an introductory talk; thus:

'Here is a piece of chalk. I break it in two. What did I do?' ('You broke the piece of chalk in two.')

'Are the two pieces of the same size?' ('No, they are not of the same size.')

'Yes, they are not of the same size. This piece is bigger than that. This is the bigger piece. But is it much bigger than that piece?' ('No, it is not much bigger.')

'Yes, you are right. It is not much bigger. It is only a little bigger.

'Here is a story about two pieces of cheese. They were not of the same size, but one piece was only a little bigger than the other. Yet two cats— But we shall read the story.'

The story is then read twice or three times, the teacher giving such explanations as are found necessary. The class is then examined as follows:

Were the two pieces of cheese of the same size?

Was one piece much bigger than the other?

But what did the cats do?

Did the monkey always bite off too much or too little from the bigger piece?

What did he do with the two little pieces of cheese that were left?

Did the cats get anything at all?

READING FOR LANGUAGE

The procedure is the same as before, but in addition the teacher gives instruction, in the vernacular, on the following points:

1. The use of 'will' in the first person.
2. The order of the phrases in the sentence 'Just above them......' and the analysis of the sentence 'I will tell you......'.
3. The elliptical nature of speech.

The following phrases are used in original sentences: to break in two, to take a bite out of, to bite off, of the same size, a little/much bigger, stupid of, nothing/anything at all. And the following tests are worked:

Near the window, to our right, stands......

In front of us, on the wall, hangs......

I will show you which is......

I will tell you where he......

For written work the following test is set:

1. The cats broke the piece of cheese......
2. One piece was a little bigger......
3. The cat with the smaller piece said......

4. The other cat replied......
5. The monkey said, 'It is very stupid...... Give me......'
6. The monkey first took a bite out of one piece, and then......
7. At last there were......
8. The monkey put both pieces......

VERSE

There is very little English verse that is simple enough to be taken in the lower classes. Nursery rhymes may be amusing, but they are not generally appreciated in the lower classes because of their foreign background and the difference in age between the English and Indian pupil. We must, therefore, be content, for the most part, with simple, straightforward verse without local colour, and not much of it.

The teaching of verse will not differ materially from the teaching of prose for meaning only, with this difference—that all verse will be recited that the pupil may catch the rhythm.

Let us take two simple poems of Christina Rossetti for illustration.

Evening

The evening is coming,
  The sun sinks to rest;
The crows are all flying
  Straight home to the nest.

An introductory talk in the vernacular refers to the closing in of evening and the familiar sight of crows flying to their roosting place. The poem is then read by the teacher with correct phrasing and intonation. The language is simple, but 'sinks to rest' (why not 'drops'?) needs comment in the vernacular, as well as 'straight' (referring to the birds' wonderful sense of direction).

The following questions are asked, preferably in the vernacular: Is it getting darker or lighter? Where is the sun? Is he going down slowly or quickly? Does the sun ever rest? (No; he only seems to do so.)

The crows are all flying to some big tree. Are they going to rest there? When will they fly away again?

The pupils then recite the lines, and try to see the picture they paint.

The Rainbow

Boats sail on the rivers,
  And ships sail on the seas;
But clouds that sail across the sky
  Are prettier far than these.

There are bridges on the rivers,
  As pretty as you please;
But the bow that bridges heaven,
  And overtops the trees,
And builds a road from earth to sky,
  Is prettier far than these.

In the science lesson we talk about 'natural phenomena'; in the poetry lesson we think about the beauty and wonder of such phenomena. The sky with the clouds—and the rainbow—how wonderful it all is! Quite simply and with studied restraint the poet communicates her wonder to us, the climax being reached in line 9.

The teaching of the poem begins with a short talk in the vernacular, followed by a sympathetic reading of the lines by the teacher, with the explanation, also in the vernacular, of the difficulties in lines 3, 4, 6, and 8 ('sail across', 'are prettier far', 'as pretty......please', and 'overtops').

The pupils are then helped to think about the poem thus:

The sun is shining down on a river. A boat with a white sail moves slowly down. What a pretty sight!

A big ship, with its sails filled with the wind, sails over the blue ocean. Another pretty sight!

But the white cloud moving slowly across the blue sky is much prettier than either of these sights.

Men build bridges over rivers. They rise above the water, and make a way across it. Some bridges are very pretty.

But the rainbow—how much more beautiful it is! It rises up from the ground high up into the sky, above the tallest tree, and bends down to earth again. It makes a way right through the sky, and joins heaven and earth! Which bridge made by man was ever so beautiful?

Attention will be drawn to the rhymes.

As an exercise in written work the pupils may be required to complete the following:

Some Pretty Sights

A boat sailing down a river: but prettier than this a cloud moving slowly......

A ship sailing on the sea; but prettier than this a......

A bridge rising over a river; but prettier than this a rainbow rising high up into...... and coming down...... For it seems to join.......

'There need be no fear that the close study of a poem will destroy its beauty,' remarks the *Handbook of Suggestions* (p. 92). It is only when explanation tends to obscure a poem that it is banal. It is idle to expect appreciation without suitable explanation. There are hardly any poems that need no explanation at all.

VI

THE MIDDLE STAGE AND THE READER

A.—TRANSITION TO THE MIDDLE STAGE: THE USE OF PICTURES

IN learning its mother-tongue the child begins by naming objects in its own environment. Language to it is 'a translation of experience', but soon becomes something more than that. It becomes also 'an analysis of experience' the closer the child examines its environment and finds names for distinguishing features of familiar objects. Naming always implies analysis, or rather the analysis of experience invariably gives rise to fresh naming. It is worth while bearing this in mind in connexion with the relation between language and environment, because it accounts for much of the difference between language and language in the matter of vocabulary and even idiom.[1] If we consider for a moment the corresponding vocabulary relating to food, household furniture, dress, family relations, and the like in English and any vernacular, we are aware at once of many striking differences that reflect differences in environment and mode of life. The differences of experience give rise to differences in expression and a characteristic attitude of mind towards natural and other phenomena, and thus it comes about that each language possesses words which have no exact equivalents in many another language. As West says, 'foreign languages are other analyses of experience, putting together in one word ideas which are divorced in the mother-tongue, separating ideas which in the mother-tongue are united in one term'.[2] There are also words

[1] Laurie, *Language and Linguistic Method* (Oliver & Boyd), p. 101: 'Words are the records of the past conquests of humanity over things.'

[2] *Bilingualism*, p. 64. See p. 5.

which acquire a special significance or emotional value in one language which they do not possess in another, and this is another reason why the finding of equivalent terms in one language for those in another is the difficult task that it so often is. The differences in the emotional content of words more often than not reflect differences in national temper, for ' language is intensely national ', being ' a reflex of the inner mental habit of a people '.[1] The deeper we study a language the more is this borne in upon us and the more do we realize the importance of an acquaintance with the background or natural habitat of the language of study.

Pictures supply much of the background of a language. Take a word like ' winter '. The dictionary gives the meaning ' the season between autumn and spring ' ; but a picture of winter in northern latitudes would better explain why this season is associated in the foreign mind with desolation and why Shakespeare, for example, speaks of ' hideous winter '.[2] Modern methods of teaching foreign languages, therefore, recommend the extensive teaching of what has here been called the background of words, recommending the giving of special lessons on the life, customs, and institutions, the geography and the history of the foreign nation, so that—largely by means of pictures—the correct association of ideas may be formed in the minds of the learners. Such lessons are usually grouped under the general title of *Realien*, a German word for the languages and sciences.

In the early middle stage we shall keep to our principle that the choice of vocabulary should depend upon its present utility to the pupil, that words should be taught because the pupil is frequently thinking the ideas which correspond to them and can thus be using them as soon as

[1] Laurie, *op. cit.*, p. 7 ; Ogden and Richards in *The Meaning of Meaning* (Kegan Paul) p. 257, distinguish the *symbolic* from the *emotive* use of words, as in ' It is a big worm ' and ' He is a worm '.

[2] For never-resting time leads summer on
To hideous winter.—*Sonnet*, v, line 6.

they are taught him.[1] All the same, where pictures, picture postcards, or photographs are easily available, it seems a pity not to avail oneself of the child's spontaneous interest in scenes of other lands and at the same time prepare him for understanding English life and customs later. It is not, however, suggested that much time should be given to an elaborate use of pictures at this stage, though the teacher should make a point of impressing on the pupil obvious contrasts in what a word calls up to the English and the Indian mind.

TYPES OF PICTURES

For regular (as distinct from occasional) class use the best kind of picture is the large wall picture depicting common scenes of Indian, not of English, life. The commoner the things and doings which the picture portrays the better —a village well, the inside of a town house or a small cottage, a village schoolroom, a town street scene, village or town shops, a railway station with a train arriving, a post office, people bathing in a river, preparing the morning meal, ploughing, sowing or reaping in the field, playing in the field, playing in the school compound, and so on.

Secondly, the picture should hit a convenient mean between too much and too little detail. On the one hand, the objects it portrays should stand out sufficiently clearly to be easily visible to everyone in the class; on the other, there should be enough variety of object and movement to provide vocabulary for a series of lessons. Consequently, there should be clear contrasts of light and colour and outline, while the scene should show plenty of life and movement, and provide for groupings corresponding conveniently with the division of topics for a lesson series.

[1] 'The teacher should present his subject so that it appeals to his pupils as a part of real life' (*Memorandum on the Teaching of Modern Languages*, p. 21).

USING THE PICTURE

As regards use, the teacher of language views pictures more as groups of ideas than as works of art, and the basing of language lessons on them as a device to avoid introducing the vernacular when interpreting new words. He also employs pictures to illustrate reading lessons; and if by any means the wall picture is an enlargement of an illustration found in the class reader, he can use it as the basis of an introductory talk to the lesson, for recapitulation, or for expansion of the text.

In regard to expansion, imaginative interest may be aroused in such ways as, for example, giving individuals portrayed in the picture names or relationships, or by assuming some simple situation which the picture suggests and getting the pupil to work it out. If, for example, a man is seen standing outside a house, the pupils may be asked to describe what he sees on entering it. But we must be careful not to push things too far, because the caution must be borne in mind that in learning English not much effort in thinking out subject-matter should be demanded.

In regard to pictures of English life, suppose an Indian street scene be the subject of the wall picture in use at the time. A view of a London street may be put up near it, and some of the more interesting contrasts pointed out, use being made of the vernacular wherever necessary. With careful preparation the teacher can accustom the pupils to the idea that words apparently synonymous may stand for somewhat different sets of ideas as used in different languages—a step towards gathering the foreign associations round the foreign word.

DANGERS OF OVER-USE

In using pictures as pegs for fresh or for revision of old vocabulary, a too rigid, continuous, or prolonged adherence to pictures is found to have special dangers:

1. The scope of the vocabulary is apt to remain too narrow, by being limited to words capable of being represented in a picture. Much that is very common in ordinary language is not of this character, but still claims an early place in the pupil's vocabulary. This applies, for instance, to a great part of the vocabulary of feeling, of character, and of reflection, like ' think ', ' feel ', ' try ', ' unhappily ', ' cease ', ' selfish ', etc. Phrases too it is quite impossible to represent by pictures, like ' all the same ', ' at any rate ', ' in fact ', etc.

A picture is especially useful for portraying verbs of action and movement (like ' skip ', ' run ', ' climb '), which the teacher can scarcely be expected to represent personally before the class, and nouns and adjectives of a concrete character which cannot be readily represented in or near the classroom itself.

For this reason the picture lessons should be interspersed with others; and the use of the picture method should become more intermittent, till the ordinary reading text eventually provides the main lesson material, with the picture as an occasional illustrative adjunct.

2. A second danger which experience reveals is a tendency in the pupil to lean too much upon the picture for recall. There appear to be some pupils who, after constant word association with a picture, fail to remember the word unless the picture is before them. To whatever degree this actually takes place, it is in any case sound policy to practise, as soon as possible, without the picture, any new vocabulary introduced in direct connexion with it.

WORD AND PHRASE FREQUENCY

Considerations of frequency[1] will still determine the choice of vocabulary—if possible, to a greater extent than

[1] Faucett, *Teaching*, vi, p. 3: ' A great deal of time may be saved (without attempting in any way to side-step authentic modern English with all its complexity) if words and expressions are taught in an order of usefulness and not in a haphazard order.'

formerly, in view of the greater amount of reading that will be done.

Since the language studied and used by the pupil will become more complex in point of idiom as well as structure, it is well for the teacher to give special consideration to the grading of phrases according to difficulty. In regard to the frequency of phrases, Faucett has suggested the principle that ' no word-group is of general usefulness if it contains any uncommon words '. Thus, ' by dint of ' is not of high frequency because the word ' dint ' has a low frequency value. It saves the pupil's time if he is first taught ' by ' and ' by means of ' before the less useful expression is introduced. But it has to be admitted that we cannot argue that every word-group is generally useful just because it is made up of generally useful words. The principle is only a rough and ready rule for guidance in the choice of phrases for special study, and does not absolve the teacher from using his judgement as well in determining the relative importance of phrases. How the rule works out in practice may be seen from the following set of phrases arranged in three ascending grades of difficulty :

(i)	(ii)	(iii)
again and again	miles and miles	odds and ends
now or never	safe and sound	bag and baggage
more or less	slow and sure	hither and thither
here and there	as good as gold	from top to toe
a great deal	seeing is believing	as bold as brass
on account of	for the sake of	at loggerheads

The teacher has also to consider the different senses in which a word may be used, and in what order the senses are to be presented to the pupil. In a recent study[1] some twenty-one different grades of difficulty are distinguished, according as the particular meaning of the word is (1)

[1] *On the Counting of New Words in Text-books for Teaching Foreign Languages*. (Bulletin No. 1 of the Department of Educational Research, Ontario College of Education, University of Toronto.) By E. Swenson and M. P. West, pp. 40. University of Toronto Press. 50 cents.

'perceptible', (2) 'inferable', (3) 'explainable', or (4) 'twistable'. The meaning of 'bad' in 'a bad boy' being taken as the usual sense, the use of the word in 'a bad egg' is graded as 4. In the same way, the use of 'neck' in 'the neck of a bottle' is graded as 8, with its use in 'the neck of a man' as normal. 'Match (marriage)' is graded as 20, with 'a match (light)' as normal.

A similar scale is employed for the grading of idiom. Here 'to go on foot' is rated as 8, and 'he came in person' as 14.

It is by the use of scales such as these that the intrinsic difficulty of linguistic material may be judged and 'controlled'. Sentence structure too has to be watched.

B.—THE READER IN THE MIDDLE STAGE

At first most of the reading even in the middle stage will be oral reading. The aim will be the cultivation of good pronunciation and articulation, correct intonation, right emphasis, tone, speed, etc., so that the voice may correctly interpret the sense.

Oral reading will be practised for two reasons: (1) because it is an aid to speaking, and (2) because the more attention it receives the better for silent reading.

Reading aloud should be regarded as speaking practice with the book to supply the words. It is, in fact, speaking without the trouble of finding thoughts, and is thus a stage preparatory to practice in speaking with that trouble, i.e. to independent oral composition. In the reading of playlets as many pupils will naturally take part as there are characters, and each reader has to read his part in as natural a manner as possible. If later the playlets are memorized and acted, the gain from the point of view of oral work from part-reading is all the greater. The work leads to the more difficult exercise of dramatizing simple stories and improvising easy dialogue—a valuable form of oral work.

THE ENGLISH READER

In accordance with our fifth principle, the subject-matter of the readers for the first two or even three years is better confined to familiar Indian life, and should on no account trespass upon distinctly English life or have English illustrations, for otherwise we are gratuitously adding to the already formidable task of learning a foreign language the difficulty of comprehending an unfamiliar situation.

In language the reader should hit a mean between language that is so bald as to lose all its English flavour and English that is so idiomatic as to present difficulties at every turn. The language is best regarded under the two heads of *phraseology* and *constructions*. The first head comprises words and phrases, which will be graded on the lines suggested in the last section, and will be of the greatest use to the learners. The second head comprises the arrangement and syntactical relation of the words in a simple sentence and the number and distribution of the various types of sentences. Turns of expression that are common in colloquial English and that can serve equally well in speaking and writing should not be overlooked, especially such expressions as are an aid to a natural and an easy mode of expression. Otherwise the pupil grows up unable to understand or to use himself a mass of commonplace English of the greatest use in ordinary talk and writing. The vocabulary should at once be suitable and usable, there should be a gradual increase in its extent and development in usage and constructions, and a sufficient continuity in the passages and variety in the topics to provide interest to the pupil.

Good illustrations and clear printing add not a little to the attractions of a reader.

VOCABULARY REVISION

As regards the vocabulary, care should be taken to reiterate the old when introducing the new. This, of

course, is obviously inevitable, but the point is that in each successive passage there should be a deliberate bringing in again of common usages and idioms that the pupil may unconsciously revise them while they are still fresh in his memory. Unless this is done deliberately, an expression may not repeat itself for so long that it has lapsed from the mind when it occurs again. A well-written reader bears this principle in mind. 'Revise while you still remember, not because you have forgotten' is the maxim to go by.

VARIETY OF TOPIC

The class reader should not be a book on a single topic all through. What is required is a series of short passages covering a varied range of useful matter, but each long enough to have an interest of its own and to collect a small vocabulary round that interest. The same topic may sometimes continue for two or more lessons so long as vocabulary proportion is maintained. The book must keep building in language and phraseology on its own past. It must add new expression to new expression, and repeat the old till the pupil is sure of retaining it. Repetition in varying contexts is the only way to confirm in the pupil's mind both the meaning and the use of the language he acquires, and is a step towards that automatic and spontaneous right use of language that is the goal of the teaching.

TRANSITION TO ENGLISH TOPICS

It would, of course, be inadvisable to prescribe a precise moment when topics drawn from English life should first enter the reader and the language lesson. The occasional use of pictures in this connexion has already been suggested for the early stage of the teaching, and here it may be stated that when the pupil is sufficiently at home with his domestic and schoolroom vocabulary, it is time to admit English topics. But the transition to the new environment should not be sudden, but gradual. English manners and customs

will be described as opportunities offer (as, for example, in the teaching of letter-writing), and the ground will thus be prepared for English anecdotes, life situations, and tales occurring both in the class reader and the extra reading done by the pupils. A Christmas story, for example, will be read without proper understanding and a sense of strangeness unless it has been preceded by a deliberate explanation of Christmas and its customs and ordinary environment. The same applies to such topics as a sea voyage, a village fair, a middle-class family gathering, or a market day in town. The class readers of the middle stage must, in short, be so composed and used as to prepare the way to that wider (and silent) reading which the pupils should be able to undertake with enjoyment while still at school.

THE EXPLANATORY ILLUSTRATION

When verbal descriptions are not of themselves sufficient as aids to comprehension or visualization, pictures and sketches have to be provided in the reader. This is in order that the reading matter and the illustration may interpret and illuminate one another.

Pictorial illustrations are especially necessary in informative and descriptive lessons, for only by their use is the interest of the readers sustained and the right and effective use of words exemplified. Take, for instance, a lesson on a waterfall. Without an illustration to interpret the text, it would not be possible to arouse intelligent interest in it, while, on the other hand, with the aid of a good illustration, it would be possible not only to arouse interest in the text, but also to bring out the significance of such phraseology as 'rush', 'tumble', 'dash', 'spray', 'rugged rocks', 'smooth boulders', 'clouds of spray', etc. For a lesson giving a description of an English village, with its church, inn, and green, or an English park with its mansion, an illustration is essential, since by no stretch of imagination would it be possible for the pupil to conjure up before his mind the scene that is being described in the text, and

without correct visualization the descriptive phrases employed in the lesson would, once again, lose much, if not all, of their significance.

INTENSIVE AND EXTENSIVE READING

We have so far described only the reader for intensive study. Intensive reading aims at promoting a deeper knowledge of the language and its powers of expression. As Jespersen puts it, ' the main point is for the pupils to be occupied with the text repeatedly in such a way that they do not lose sight of the meaning, so that they may thus become so familiar with it that at last they know it almost or entirely by heart, without having been directly required to commit it to memory '.[1] Or, better still, ' the object is to get the book into the memory as living material which the children can use '.[2] The purpose of intensive reading is thus the extraction of all the significance, objective and subjective, of the matter read.

While intensive reading thus concentrates upon the language, extensive reading concentrates upon subject-matter. The main purpose of extensive reading is the cultivation of a taste for reading, and it seeks—by encouraging the habit of visualizing what is read—to make reading a form of visual instruction.[3]

The text for extensive reading is a series of short interesting stories, written in simple language, and suitably illustrated. If the vocabulary employed is the same, or nearly the same, as that employed in the text for intensive study, so much the better, because the text can be read with all the greater ease and without frequent halts to look up the meaning of new words.

[1] *How to Teach a Foreign Language*, p. 91.

[2] Laurie, *op. cit.*, p. 174.

[3] H. Champion, *Teaching*, i, p. 57 : ' The prose lesson in most schools is occupied too largely with the meanings of words instead of with the words themselves.'

In regard to the treatment of extensive texts in the middle stage, we begin with the oral reading of them in class, and train the pupils to read them silently. The new words that occur are briefly explained, but exercises are not set on them, since the aim is not primarily the study of language in its active aspect, but the cultivation of the art of extracting, as quickly and as efficiently as possible, the meaning of what is read. In examining extensive reading, therefore, it is clarity of vision rather than powers of expression that will be tested.

POETRY

In the choice of verse two main conditions have to be fulfilled :

1. The matter must be intelligible to the pupil, i.e. the ideas should not be abstruse or the background unfamiliar.

2. The language should not be altogether at variance with, or complicate in any way, the language the pupil is learning, through the prose passages, for ordinary use in his own speech and writing.

Simple didactic and narrative verse would ordinarily be the most useful for our purpose, but lyrical pieces that do not make too subtle an appeal may also be selected. Where a poem is introduced, a preceding passage in prose dealing with the same topic as is dealt with in the poem would help towards creating the right atmosphere and getting over preliminary difficulties of matter or language.

Because the Indian pupil often shows a lack of appreciation for the rhythm of English verse, it is sometimes maintained that verse should be excluded from the class reader until the high stage is reached ;[1] but provided it is chosen with care, easy verse makes no inconsiderable appeal, and to ban it altogether would be to deprive the course of a pleasant feature. In regard to rhyme and

[1] This point is dealt with by Mr. Champion in the article just quoted from. Cf. West, *Bilingualism*, p. 50 : ' For what purpose is English poetry taught in the middle school textbooks of Bengal ? '

rhythm, exercises, it is suggested, of the following types may be set from time to time on the verse read in class to bring the pupil face to face with the amenities of metrical devices :

1. The words in the last line are not in the right order. Put them in the right order.

> See the pretty snowflakes
>   Falling from the sky ;
> On the walls and housetops
>   They lie soft and thick.

2. Say, in each case, in which of the two lines the words are in the right order for verse :

a. In the garden a tall tree stands.
A tall tree in the garden stands.

b. The white clouds are in the blue sky.
The white clouds in the blue sky are.

c. A modest violet grew down in a green and shady bed.
Down in a green and shady bed a modest violet grew.

3. Which words rhyme in the following verse ?

> You learn from reading botany
> Of woolly plants and cottony
>   That grow on earth,
>   And what they're worth,
> And why some spots have not any.
>
> (*Boy's Own Paper.*)

Poetry to be enjoyed should be recited not in a sing-song manner, but so as to bring out the charm of the rhythm.[1]

TEACHING WITH THE READER AS CENTRE[2]

What is to be the main source of phraseology for our language lessons ? It may be :

[1] See Tomkinson, *The Teaching of English* (Clarendon Press), pp. 63-8.

[2] Mr. MacGowan, Secretary of the Modern Language Association, London, adopted 'The Reader as centre' as the motto for the reformer.

1. A textbook of grammar with copious exercises, as advocated by the followers of the Translation Method.

2. A series of dialogues, as required by the Natural Method.

3. A reader for intensive study, as recommended by the followers of the Direct Method, provided the reader has been prepared with the express purpose of presenting linguistic material systematically and progressively, since 'the conscious organization of the facts of language '[1] is the main aim of a sound course of English study.

It has been seen that a language cannot be taught entirely on a grammatical plan, and that the Natural Method is too unsystematic to be relied upon to produce practical results. Though language learning is in essence memorizing, it is not memorizing without a plan, for otherwise there is bound to be uneconomical and ineffective learning—uneconomical because much matter of little immediate use to the learner may be learnt along with useful matter, and ineffective because points that need special emphasis and drill may not receive the attention they deserve. A practical method is a fully organized method.

By far the wisest plan is for the teaching of language to be based for the most part on two sets of readers:

1. A good reader for intensive study to provide the actual linguistic material for study and assimilation as well as help in the art of composition.

2. Readers for extensive study to provide practice in rapid reading and to develop insensibly, in an atmosphere of correct English (as in the lessons of the Natural Method),[2] a sound language sense and a taste for reading as well.

This does not, however, mean that there will be no serious study of grammar or work in oral composition, but that most of such work will arise out of the study of the

[1] Huse, *op. cit.*, p. 84.

[2] Ballard, *Teaching the Mother Tongue*, p. 55: 'Copiousness will in time secure accuracy.'

reader for intensive study that it may be the more systematic.

A good reader is invaluable, and even a bad one may be a serviceable instrument if rightly used. Sometimes the class reader may be a book with reading matter that has not been edited for school use. In that case the teacher will prepare his own plan, and choose his lessons accordingly. He will also decide beforehand the phraseology and constructions of each lesson for study and use by the pupils. In the choice of poetry he will use his own discretion, choosing such pieces for study as he considers will be read and recited with appreciation by his pupils. Even in circumstances such as these it is of very considerable advantage to the teacher to have reading matter ready to hand instead of having himself to provide it in improvised talks.

THE SEQUENCE OF TEACHING

The text for intensive study may, therefore, be either for complete or partial assimilation of its linguistic material, and assimilation does not mean just learning by heart, but also the power to use the new words and phrases.

As a general rule, text study, oral practice on the text, and written exercises constitute three successive steps of procedure, or more succinctly—reading, speaking, writing.

How is the talk to be introduced? Preferably by an introductory talk in which the teacher introduces some of the new phraseology. He refrains from placing isolated words before the class, because such a procedure is open to the objection that words are less easily explicable alone than in a context, where the pupil has often the chance and interest of guessing (or rather inferring) the meaning. The teacher then reads the text, so that (1) the class may follow the drift of the passage before being called upon to read it themselves, and (2) there may be less mispronunciation of words and less harm done to the pronunciation of the class as a whole by having to listen to the reading of boys with

faulty pronunciation, as is inevitable. In his preliminary reading of the passage the teacher gives sufficient explanation of the meaning of new words to make the passage intelligible to the class. Whether the passage should be read once or twice by the teacher will depend upon the progress already made by the class.

MISPRONUNCIATIONS

The passage is now read by the class. If mispronunciations abound, it may be either because a worse instead of a better pupil has been put on to read, or a sign that the pupils' pronunciation has been neglected, and of the consequent need for separate special exercises to remedy this. In any case the ruthless correction of *every* mispronunciation in the course of a reading lesson is not recommended, if this is going to mean interruptions all the time. If the teacher finds his class backward or uneven in pronunciation, he should divert the treatment of selected difficulties to periods usually otherwise occupied. Individual and some simultaneous repetition will come in here. In the usual reading of a passage in class, the number of sentences assigned to each pupil will be determined by the teacher. As a rule, as the pupil advances, the longer the passage he should be able to read consecutively with understanding and a passable pronunciation.

WORKING UPON THE VOCABULARY

The new words and expressions encountered in the passage read have now to be worked into sentences, and the pupils have to practise their use. Various devices are of service here:

1. Direct questions on the text just read, where the pupil has merely to recall the sentences.

2. Calling for synonyms, antonyms, or—a more difficult exercise—an illustration or explanation of a word or meaning in English, or of the difference in meaning between it and some familiar word.

3. Getting the pupils to fill in blanks in a blackboard passage (prepared on the spot or beforehand) with suitable words and phrases from a given list or otherwise.

4. Getting the pupils (1) to group words by form (i.e. with reference to prefixes and suffixes and grammatical function); (2) to collect as many words as possible relating to a particular topic; or (3) to distinguish between the literal and the figurative use of words.

5. Getting the pupils to use the new phraseology in sentences of their own.

Not all these exercises will be undertaken every time as a matter of course, but the teacher will use his discretion as to the exercises best suited to the matter in hand, and will set such work in word and phrase study as he feels is worth while. In view of its importance, it would be well to set apart a period a week to it. This procedure has the additional advantage of not interfering with the aim and progress of the reading lesson proper, and providing at the same time occasion for specific drill in the use of new phraseology. One decided advantage of basing word and phrase study on a text is that the pupil can form the triple association of ear, voice, and sight, instead of only the association of voice and ear; and he can return to the reading matter for reference with none of the effort of memory which he has to make in oral practice.

In selecting which expressions he is going to have practised the teacher must decide according to their utility and the existing state of the pupils' vocabulary. A readily serviceable vocabulary, even if small, is the thing to aim at.

The meaning of new phrases is most profitably explained by means of self-interpreting parallel sentences,[1] such as:

It is *true.*	It is *the truth.*
He was *well* dressed.	He was dressed *in fine clothes.*
He *whispered.*	He *spoke softly.*

[1] See *Teaching*, v, pp. 108-10, art. 'Teaching the Use of English', by H. Champion.

He worked as hard *as he could.* He worked as hard *as possible.*

In this connexion Jespersen's remark that the pupil should be given 'as much as possible to do with and in the foreign language' is worth remembering.[1]

SENTENCE STUDY

The structure of new types of sentences will be studied in special language lessons, and the pupils will be encouraged on every occasion to vary the form of their sentences so as to prevent monotony. Instruction, which to be effective should be in the vernacular, will be given:

1. By means of formal grammatical description ('analysis').
2. By drill exercises in the transformation of the form of sentences, making them shorter or longer.
3. By memorizing sample sentences.
4. By exercises in the framing of sentences according to pattern.
5. By combining several short sentences to form a long sentence ('synthesis').

Punctuation, which for the most part is meant to display grammatical structure, will naturally be taught progressively in connexion with the study of sentence structure.[2] By so doing it is more likely to be impressed than if taught at a stretch, in the manner usual in textbooks of grammar.

Macnee's *Exercises in English Grammar and Idiom* (Oxford University Press) provides a simple course in sentence structure.

ORAL WORK

If the pupil is to have 'as much as possible to do with and in' English before assimilation of the language can take place, then, in addition to exercises designed to teach new phraseology and the 'mechanics' of sentence structure,

[1] *How to Teach a Foreign Language*, p. 48.
[2] See H. Tanner, *Exercises in Punctuation* (Macmillan).

occasion must be found for the continuous speaking of English. This cannot, of course, be achieved all at once, but has to be arranged for in a series of stages, beginning with the easiest form of exercise and going on to the more difficult. Jespersen has suggested 'a whole scale of varying exercises' by means of reproduction, as follows:

1. *Direct reproduction*, i.e. the repetition of the teacher's words or the words of the text in answers to questions based directly on a dialogue or a text.

2. *Modified reproduction*, i.e. (1) the framing of sentences similar in form to those just heard or read, but with change of number, person, tense, etc., (2) the framing of questions by the pupil, (3) the answering of questions on matter spoken by the teacher or read in a book, but not asked in the order of the original.

3. *Free reproduction*, where, except for an occasional phrase here and there, the speaker breaks away from the original, and adopts his own mode of presentation.[1]

Some of the exercises naturally follow hot upon the reading lesson; others may, with advantage, be postponed to a special period devoted to oral composition to give the pupils time to think about what they are going to say.

Here is a suggestive list of exercises:

1. Modified reproduction of the passage read, e.g. changing singulars into plurals, pasts into presents, replacing adjectives with synonyms, adding appropriate adverbs, changing the form of sentences, joining sentences to form longer sentences, etc.

2. Free reproduction, in outline, of the story read, with the assistance of questions, headings, or mere 'key' words, on the blackboard, to assist the pupil in recalling the matter of the passage. This is in accordance with the principle that in teaching a modern foreign language the pupil should be enabled to concentrate on the language without diverting his efforts to the matter.

[1] *Op. cit.*, p. 192.

3. Telling a story from the point of view of someone other than the person assumed to be telling it in the reader; e.g. in a story of a quarrel between two village lads related by a third person, the story can be retold in the person of one or other of the chief actors.

This type of oral work has obvious scope for entertainment.

4. Varying the episodes in a story, inventing a fresh ending, inserting a fresh incident, etc.

This may prove a difficult exercise for pupils in the middle stage, and should be undertaken only as they find interest in it and the effort of thinking out the matter is not excessive. It is a type of exercise perhaps better postponed unless the way has been prepared, as it should have been prepared, by similar exercises set in connexion with the teaching of the vernacular.

5. Narrating a short anecdote with the assistance of a few words and phrases which give the skeleton outline of an incident, such as the following:

'Accident—child's clothes—caught fire—cried—hospital—visited him daily—kind treatment—soon well again.'

This type of exercise is easily graduated by varying the number of blanks and the amount of matter to be filled in, but is best attempted late in the middle course.

6. Describing a cognate experience, e.g. if there is a passage in the reader describing a storm, the pupil may be asked to describe a storm he has been in himself.

This gives an opportunity of using the words and phrases of the book in slightly altered contexts. Of course the teacher will select situations within the pupil's experience or imaginative range. The pupil may be allowed time for reflection, and furnished with a list of words and phrases for use in his account.

In conducting exercises in continuous speech the actual matter which the pupil chooses for his composition is of less importance than the language in which he clothes it. It is waste of time, for instance, to be constantly checking the

accuracy of the narrative instead of attending to that of the language. The pupil should not have complete freedom of choice in his language, for the purpose of the exercise is not only to test his power of using what is most familiar, but to habituate him to fresh words and usages as he goes along. With complete freedom of choice the pupil will take the line of least effort; that is, he will keep resorting to the language he knows best instead of making trial of expressions of which he is still uncertain. Hence the need of exercises which tie him down to a very definite topic or to the use of fixed words and phrases.

SECURING INDIVIDUAL PRACTICE

In conducting oral exercises with large classes the difficulty is to secure a satisfactory amount of individual practice. To some extent, no doubt, pupils who are not themselves speaking are still affected by listening to what is said by others. They tend to utter themselves what they hear spoken. But, firstly, listening to others is not so effectual for the purpose as practising speaking oneself; and, secondly, the language used by other pupils may be—and is sure to be more or less—inaccurate.

As regards the amount of individual practice, some economy may be secured by dividing the class into groups for the purpose, one doing written work or memorizing illustrative sentences or passages, while the teacher is taking the other. To the objection that the group doing silent work will be distracted by the noise of the teaching, the answer is that children are far more adaptable in this matter than many adults are, that the habit of mental application in disregard of a reasonable amount of noise is itself a valuable educational acquirement, and that as a matter of fact experiments conducted to test the effect on efficiency of children's work of distraction by noise reveal no deterioration in quality under the distraction.[1]

[1] See J. Drever, *The Psychology of Industry* (Methuen), p. 98.

Here reference may be made to the fact that much speech knowledge is acquired by the pupils by just listening to the teacher talk, though he may not grade what he speaks according to any grammatical plan, but speaks merely to tell the pupils something. 'The fostering of the ability to understand rapid and fluent speech is quite independent of any forms of grammar drill.'[1]

FORESTALLING ERRORS IN SPEECH

As regards the second difficulty of oral practice in class, namely, the risk of the pupils' contamination by the bad examples of their fellows, here again, though the risk cannot be removed, it may be reduced. To begin with, the previous preparation by study of the book passage and the practice of single sentences does something to forestall errors, especially if group and simultaneous supplement individual repetition. Careful adjustment of the difficulty of the exercise to the stage reached by the class is another help. So, too, is memorizing illustrative usages and passages beforehand, an occupation suggested for the group of silent workers mentioned above. There is, however, no ready solution of the problem ; and the teacher has always to be hitting the mean between the tedium and monotony of too much drill and a superabundance of inaccuracies resulting from too little. What he has to remember is that the continuous oral exercise is an exercise with the object of teaching the *correct* use of language. If, then, inaccuracies abound, he must at once seek a remedy. It may be that the exercise is too difficult, or too long, or he has chosen one of the worst pupils to render it first, or the preparatory exercises have been inadequate. He may do wisely, for example, to spend time intended for continuous speech practice in selecting for special treatment serious mistakes made by the first two speakers, which he has reason to think are mistakes common in the class. One warning he must

[1] Palmer, *The Scientific Study and Teaching of Languages*, pp. 132-6.

take to heart, and that is that on no account must pupils be allowed to accept inaccuracies as accuracies, and so to adopt them in good faith as speech habits of their own. This is simply putting back the hands of the clock. And it is to avoid this that *continuous oral speech should always be based on what is already familiar or has just been carefully taught,* and free speech (that is, speech independent of prepared matter) should be regarded as the goal to be reached in the high stage, and not as a means of reaching it.

WRITTEN EXERCISES

The third of the three main steps in the teaching process with the reader as centre is practice in written exercises. Here the teacher has an outward and visible test of the success of his teaching—the written exercise answers for him the question how far the new language acquirements have been driven home. For this purpose the written exercises follow, and are based on, the oral and the reading exercises. This plan, too, saves the pupil from the labour of evoking fresh matter ; he can concentrate on language. On the same principles that govern the choice of oral exercises, the exercises chosen for writing English must be carefully graduated. The pupil in acquiring English in the high school has to pass gradually from a stage in which his writing exercise is entirely ' chained '[1] to a stage when he can write English freely for the ordinary purposes of communication.

TYPES OF WRITTEN EXERCISES

1. The extreme of 'chained' exercise is simple transcription, an exercise useful not only for practice in

[1] O'Grady, *The Teaching of Modern Foreign Languages*, pp. 83-4. In the *Handbook of Suggestions* teachers of young children (even though English is their mother-tongue) are advised to set exercises in composition in which both ideas and language are, as a rule, 'more or less ready to their hand, so that their task is mainly one of arrangement and selection, in itself a very difficult task for young children' (p. 102). Jespersen (*op. cit.*, pp. 100-8) recommends the same procedure as is sketched in the text.

handwriting, but for familiarizing beginners (and older pupils) with serviceable English usages. For this purpose it is better confined to single sentences and quite short passages, the selection being made on the basis of the utility to the pupil of the usage, construction, or word-combination to be impressed on the mind by this means. Sentences for memorizing may be first transcribed. As a special exercise transcription ceases when, but not before, the pupil can transcribe accurately and can display written work to advantage.

It is also a useful test of the development of the power, or rather the habit, in the pupil of attentive observation of what he sees in print. The number of errors that even older pupils often commit in transcribing is remarkable ; and the transcription exercise is often abandoned too early in the English course. On the other hand, it is mainly office clerks who will eventually be expected to transcribe frequently, and accuracy increases with the general growth of habits and ideals of care in all one's undertakings. As an occasional exercise, transcription may well persist into the high classes and be set regularly to careless pupils, as a means of inculcating care in the use of language and impressing on them the lesson that every word and stop in written language has its value. Another reason for this continued practice is carelessness of incidental transcription in English done in their notebooks by pupils who learn English, and other subjects through the English medium. Often this incidental notebook transcription is careless and inaccurate. It is the business of the teacher of English to do his share in remedying this, though it is equally important that the teachers of the other subjects should also do theirs. The headmaster's supervision should come in here.

2. Modified transcription is the rewriting of what is read with alterations deliberately introduced for a purpose, such as a changing of numbers or tenses or expanding sentences by inserting adjectives, etc. In its simpler form it is

suitable for beginners, testing the pupils' progress in vocabulary and grammatical usage in an easy way. In its more elaborate forms (e.g. conversion of direct into indirect speech, etc.), the transcription aspect of the exercise is subordinated to its character as an exercise in grammatical usage, and as such it finds a place with older pupils.

SPECIAL USE OF DICTATION

3. Dictation is more difficult than transcription in that the sentences are written from memory of the words, not from immediate sight of them. In teaching English as a vernacular this exercise, once popular, has fallen from its pride of place, though Mr. Tomkinson would reinstate it in a new form as a help towards appreciation of literature.[1]

In teaching a modern foreign language the dictation, or rather the writing from dictation of selected sentences, has a special value as a convenient test of a pupil's progress in hearing the spoken language aright. Its use in testing spelling and handwriting at a normal speed is incidental; there are other better methods of testing these. For the purpose of testing the pupil's power of accurately hearing what is said, the passage should be uttered at ordinary speaking speed, giving the pupil time to write it down afterwards. A little experience with this kind of exercise will quickly reveal the bad hearers, who should then be separated for special hearing exercises—mimicking the teacher's sentences with varying speeds till they grow accustomed to the sounds of words in rapid combination. Even college students in India fail in hearing aright English uttered with ordinary speed and intonation. There is the more need for exercises of this character all the way up the school.

4. Dictation may be modified as an occasional exercise which combines the test of hearing with that of progress in grammatical or other usage. In this case, however, it is

[1] *The Teaching of English*, pp. 162, *seq*. See H. R. Bhatia, *Suggestions for the Teaching of English Spelling in India* (Oxford University Press), pp. 26-9.

the second function that is uppermost—the teacher utters a sentence in one form, the pupils write it down in an altered form in the use of which they have been previously drilled. Of course, this can be done more rapidly with single pupils as a simple oral exercise, but the written exercise is a quicker method of testing a whole class, and if the passages are short and well selected, the results can be rapidly checked by walking round the class.

Amongst exercises of this class should be included the dictating of answers to which the pupils are to write down suitable questions, an exercise particularly important in India, where the vernacular and English word order in questions differs.

Dictation, as a test of hearing, should continue throughout the school course. The plan may be tried of varying the teachers who are to give it.

THE PROGRESS TO FREE COMPOSITION

5. A further step towards free composition is taken when the pupil writes down a series of answers to a series of blackboard questions based on the matter read. Later he should write them down in connexion, as a continuous answer. The time for doing this depends on the progress made in oral connected discourse, that is, in the use of clauses and various kinds of connective words.

6. Later on simple headings may be substituted for specific questions, or, as in the oral practice, single 'key' words.

At this point it is in place to insist on a difference in aim in teaching composition through a vernacular and in a modern foreign language. *Through the vernacular the pupil should acquire the art of composition; in English he is concerned with its practice.* In other words, it is in lessons in the vernacular that he should learn how to think effectively about a subject and how to handle words effectively for conveying his thoughts to others. For this reason he must be brought to appreciate the importance of

arrangement or order, as by contrasting examples of orderly and muddled writing. And for this purpose topics should be chosen from the ordinary contents of his mind, or from ideas that he may easily be interested in arousing there, ideas within the range of his actual experience or ready imagination. This condition fulfilled, there will be no need to set before the pupil a stereotyped set of headings, or a ready-made framework, as is commonly done, for him to fit his ideas into afterwards. Indeed, there is harm in so doing. For what is required of the adult is the habit of ordering his own ideas for himself, not of confining both his ideas and their order within limits prescribed for them by others. Where the pupil has plenty of thoughts to express, it is perfectly possible for him, with a little encouragement and guidance, to set about doing this for himself. To prevent his doing so by prescribing headings for various types of topic is not to teach him the art of *composition* at all ; it is to hinder his acquiring it.

Consequently, in teaching the vernacular it is the function of the teacher to deal specifically with such subjects as the use and place of chapter, paragraph, sentence, and word in the verbal communication of ideas ; and to set special exercises to enable the pupil to realize the difference between the good and the bad use of these, and to acquire good habits by practice. But in helping the pupil to acquire a foreign language, since it is the accumulation and ready use of a new vocabulary that is our dominant aim, to divert energy to teaching the art of composition would be false economy—the pupil should come to his lesson in English already sufficiently trained in the general principles of expression in his vernacular. Nor should we waste over management of matter time which can ill be spared from practice in newly acquired language. It is for this reason that in teaching English the setting of blackboard headings and of frameworks for composition may continue, even when in teaching a vernacular they are out of place. In teaching English the teacher has in mind a certain

vocabulary that he wishes to have practised; headings at the pupil's will might avoid this vocabulary; the direction of the discourse must be with the teacher. At the same time, if the high school pupil is to leave the top class able to use English *freely*, he must learn to dispense with the teacher's support in preparing to speak or write before his high school course ends: the transition from the middle to the high stage of English coincides with the pupil's progress towards this freedom. Other forms of composition with this object in view will be suggested in discussing the characteristics of the high stage.

SUMMARY OF PROCEDURE

To sum up the middle stage procedure. The typical lesson unit takes the reading text as centre. A passage of suitable length is explained, and then read with good pronunciation (the art of expressive reading being relegated to the teaching of the vernacular). Then follows practice with the new vocabulary—working new words into sentences, examining more carefully their use and meaning, and helping the pupil to find his way about them. The pupil is now ready for practice in continuous oral expression, the length of the speech and the amount of guidance given being adjusted to the actual standard of the pupil, and care being taken to let no serious errors pass unwittingly into general speech habits.

From all this preceding study ample matter for written exercises will be available, and the teacher has merely to select topics of suitable length for his exercises in written work, and take care that in the matter of vocabulary as well the topics are suitable.

The whole sequence has been called a 'lesson unit' and not a lesson because it is obvious that all the steps in the programme cannot be comprised within a lesson period of forty-five or fifty minutes, and besides the procedure here outlined as typical is not to be treated as invariable—it illustrates principles, but not the only possible illustration

of them. The written exercises will not all be done in class. And the continuous oral composition can often form a separate lesson or come first, as a method of revision, in a period in which a new lesson follows. Rigid adherence to one formula for every lesson shows an indolent or mechanical mind, which does not adapt itself to the varying needs of the pupil in order to proportion his progress or allow for varying difficulty or advance. The teacher (and the inspecting officer or headmaster) will measure success by the pupil's increasing mastery of English, not by the formal perfection of a lesson according to conventional rules, nor the number of textbook pages recorded or covered in the time.

In concluding this chapter, it may be useful to warn teachers against the common error, especially of teachers of languages, of doing most of the talking themselves and leaving little for their pupils. The teacher's temptation is to be always explaining, or setting linguistic examples, or writing at length on the blackboard, without seeing that the pupils watch what is written or use it afterwards. In a language lesson the pupils must be learning language all the time, getting used, that is, to employing it—rightly, by themselves. Explanatory ' whys ' and ' hows ' must be reduced to a minimum, blackboard space and writing must be carefully conserved, and every device be judged by its bearing upon the prime object of the teaching.

ILLUSTRATIVE PROCEDURES

I. THE INTENSIVE STUDY OF PROSE

Dick Whittington

Long ago, a poor boy named Richard Whittington, went to London to look for work. He became a servant in the house of a rich merchant, but ran away because the cook was unkind to him.

He had not gone far when he heard the sound of church bells. They seemed to say: 'Turn again, Whittington, Lord Mayor of London.'

Dick went back to the merchant's house, and in time became very rich, and was made Lord Mayor.

Aim.—(1) To interest the pupils in the story, (2) to fix the details in their minds, and (3) to teach the use of the phrases 'to look for', 'seemed to', and 'in time' ('all at once') and 'when' and 'because' clauses that do not begin sentences.

1. *Preparation.*—'Today we shall read a very short story. It is about an English boy. His name was Richard Whittington, but people called him Dick.' (The teacher explains, in the vernacular, that 'Dick' is short for 'Richard'.) 'Dick lived in London. He was very poor, but he was a good boy. He worked hard, and became very rich. At last he was made mayor of London.' (The teacher explains, in the vernacular, who a *mayor* is.)

2. *Presentation.*—(1) The story is read once by the teacher and twice by the class (in relays).

(2) Then it is analysed as follows :—

Time.	When did Dick Whittington live ?
London.	Where did he go ?
Servant.	Why did he go there ?
	What did he become ?
Ran away.	Why did he run away ?
Church bells.	What did he hear *when he had not gone very far ?*
	What did the bells *seem to* say ?
Became mayor.	What did Dick do ?
	Did he become rich *in time ?*
	Of which city was he made Lord Mayor ?

(3) The phraseology is dealt with as follows :—

(*a*) *In the vernacular :* 'church bells', 'seemed to say' (translated), and 'Lord Mayor'. Care is taken of the 'air' sound in 'mayor'.

(*b*) *In English:* 'in time', after some years; not all at once.

Drill exercises in the use of phraseology:—

I went home to look for...... I did not go to......

I went home because...... I did not go home because......

I went home when I...... I had not gone far when I......

If you read many books, you will in time......

Write as one sentence: Dick went back to the merchant's house. After some years he became very rich. He was made Lord Mayor.

3. *Revision.*—The pupils narrate the story with the aid of the 'key' words, beginning: 'Once, many years ago, there was a boy named Richard Whittington. People called him Dick. He was very poor. He went to London to......'

(*On the Blackboard*)

mayor seemed to in time after some years not all at once	Time — London — servant — ran away — church bells — became Lord Mayor.	
	I went home	to look for...... because I could not...... when I could not find......

2. THE STUDY OF EASY VERSE

The Windmill

Behold! a giant am I!
Aloft here in my tower,
With my granite jaws I devour
The maize and the wheat and the rye,
And grind them into flour.

I look down over the farms ;
In the fields of grain I see
The harvest that is to be,
And I fling to the air my arms,
For I know it is all for me.

The poet wants to bring the idea of power and size before the minds of his readers. Our introductory talk may therefore be as follows : 'We have read stories about *giants*. They are huge men with great mouths full of sharp teeth. They tear men to pieces, and eat them. Today we shall read about another kind of giant. He lives in a house near some fields. It rises above them, and is like a tower. The giant looks down upon the fields. This giant does not kill and eat men. He eats wheat and other grain. He has huge teeth, but they are not sharp. They are made of huge stones. Let us read about him.'

After reading the poem the teacher shows the class a picture of a windmill, and asks to be shown the 'giant's' arms. He then explains, in the vernacular, how a windmill works, and proceeds with the detailed study of the lines.

Line 9 is difficult, though the next line makes the meaning clear, viz. that the giant flings his arms up in joy at the prospect of having so much to 'eat' or grind for the farmers.

The giant is glad to be busy—to work for men and not to tear them to pieces, like the bad giants of many a fairy tale.

The verbal difficulties will be dealt with as follows :

In English	*In the Vernacular*
'aloft', high up.	behold granite maize jaw
'devour', eat up.	harvest grind rye
'fling', throw.	(The allegory will be explained.)

In revision the following questions will be asked : Is the windmill on high or on low ground ? What is it like ? What does it see from its tower ? What are its 'granite jaws' ? As the grain goes in, what does the mill seem to be doing ? What word is used for 'take in' ? What is

the grain ground into ? Does the mill like to be idle or busy ? Will it be very busy at harvest time ? Why ? What are its arms ? When does it throw them up ? What word is used for ' throw ' ?

3. WRITTEN COMPOSITION AND LANGUAGE STUDY

The Milkmaid and the Milk

A milkmaid was carrying a pail of milk on her head, intending to sell it at the market.

As she walked along, she thought of the eggs she would buy with the money and of the chickens they would produce.

' Then, when the chickens are sold,' she said to herself, ' I will buy a new dress, which will make me look very smart.'

Full of pride, she tossed her head, and over went her pail with the milk.

This put an end to all her plans.

So do not count your chickens before they are hatched.

Let us assume that this fable has been read and explained in class. We have now to work an exercise in composition on it and to study the language in some detail.

WRITTEN COMPOSITION

A short or a long composition may be set, according to the progress made by the class. A short exercise would be : Write what the milkmaid said to herself as she walked along. A longer exercise would be the re-writing of the whole story as told in the text or as modified in the version given below. This version would be obtained by means of a series of questions asked on specific points ; thus : What was a milkmaid once carrying on her head ? What did she intend to do with the milk ? What did she intend to do with the money ? What did she think the eggs would produce ? What did she intend to do with the chickens ?

What did she intend to do with the money? Did she think a new dress would make her look smart? What did she now do? Why? What happened to the pail of milk? Did this put an end to all her plans? (The use of 'intend' is drilled.)

The longer exercise is worked in two stages: first the answers to the several questions are obtained and written down, and then the sentences are sorted and written in separate paragraphs; thus:

(1) A milkmaid was carrying a pail of milk on her head. She intended to sell the milk. She intended to buy eggs with the money. She thought the eggs would produce chickens. She intended to sell the chickens. She intended to buy a new dress with the money. Yes; she thought the new dress would make her look smart. She tossed her head. Because she felt very proud. The pail of milk fell down on the ground. Yes; this put an end to all her plans.

(2) Once a milkmaid was carrying a pail of milk on her head. She intended to sell the milk and buy eggs with the money. She thought the eggs would produce chickens, and she intended to sell the chickens and buy a new dress with the money. A new dress she thought would make her look smart.

Feeling very proud, she tossed her head, and down fell the pail of milk on the ground.

This put an end to all her plans.

WORD AND SENTENCE STUDY

There are two words for special study: 'intend' and 'produce'.

From 'intend' we derive 'intention', omitting for the present 'intentional' and 'intentionally', and recast the first sentence of the fable thus:

'A milkmaid was carrying ...... head, *which she intended to......*'

'A milkmaid was carrying ...... head, *with the intention of......*'

In regard to ' produce ', we distinguish the verb and the noun, and derive ' product ' and ' production ', leaving the rest to a later stage of study. The new words are used in sentences.

In connexion with ' egg ' we teach: ' the white/yolk of an egg ', ' egg-shell ', and ' egg-shaped '.

We now turn to the phrase ' to put an end to ' (here ' to ruin '). Its use is further illustrated, and the following phrases are added to the pupil's vocabulary: ' to make an end of ', ' to put a stop to '.

Lastly, we turn to the figurative use of words, without naming the figure. We take the following lines for consideration:

Drive the nail aright, boys;
Hit it on the head.

Here, we explain, ' nail ' does not mean ' a small metal spike ' (the meaning given in the dictionary), but ' something you have to do '. We get the meaning from the context. And ' to hit the nail on the head ' means ' to do the right thing '. Thus, ' chickens ' means not ' young fowls', but ' anything that you wish for', and the meaning of the proverb is: ' Do not think that you will get what you want by hoping for it.' (It is assumed that the literal meaning was given to begin with.)

The fourth sentence calls for comment. There is first the order of the words in ' over went her pail '. The purpose of the inversion is explained. The phrase ' full of pride ' is expanded into ' because she felt proud ' or ' becoming or feeling proud '.

The continuative use of ' which ' in the third sentence is next commented upon, viz. that ' which ' is equivalent to ' and which ', and the following exercises in synthesis are set:

I got good marks in English. This made me feel very glad.

I have a new bicycle. My father gave it to me.

I went to Bombay. It is a very big city.

VII

THE TEACHING OF GRAMMAR

THE PROVINCE OF GRAMMAR

GRAMMAR, as Dr. Sweet defines it, is 'the practical analysis of a language',[1] its 'anatomy'. It presents the facts of a language arranged under certain categories, and deals only with what can be brought under general laws, and stated in the form of general rules. It ignores isolated phenomena. Thus, taking the case of words, they may be classified according to meaning or function. In the first case we group together all those words that have the same, or more or less the same, meaning, and produce a dictionary of synonyms; in the second case we study the work done by words in a sentence, and discover that all the different functions can be brought under a few 'parts of speech'. Our interest in the second case is perhaps not so practical as it is in the first. It is in fact purely scientific, and our enquiry begins and ends with the observation and classification of phenomena—linguistic phenomena. Grammar or 'pure grammar', to be more precise, is a science like botany or physiology. In an important report we read: 'The grammar taught in schools should be *pure* grammar, i.e. a grammar of function, not of form.'[2] For grammar deals merely with what Professor Sonnenschein has called 'syntactic types' or differences in the grouping of words in a sentence. It is 'a description of structure nothing more'.[3] For this reason most school grammars begin with a short account of the sentence, and from the

[1] *New English Grammar* (Clarendon Press), p. 4.
[2] *The Teaching of English in England* (Board of Education), pp. 357-8.
[3] *Ibid.*, p. 284.

outset emphasize the grammarian's interest in words as parts of a sentence—the functional aspect of grammar, in short.

There is much that is common in the structure of languages. The subject-predicate relation, for instance, is a common feature. Thought, it has been said, 'marches to the rhythm of subject and predicate', the foot that is planted on the ground representing the subject and the foot that is moving forward in the air the predicate.[1] 'Most of the grammatical constructions which live on the lips of the speakers of modern languages and are enshrined in the great literatures of the modern world are identical with constructions that were current in the ancient worlds of Greece and Rome.'[2] A study of all such constructions constitutes what is called *general grammar*. English grammar—especially for school purposes—is 'a description of the main laws of the structure of current English couched in terms which are sufficiently precise'.[3]

FUNCTION AND FORM

In the English grammar Hazlitt wrote he defined grammar as a description of 'the peculiar structure and idiom' of a language. Let us consider this definition in some little detail.

For all practical purposes an idiom is 'an isolated sign of meaning, a word or phrase to be acquired by and for itself'.[4] It cannot be constructed by rule; it has to be learnt as a whole. Grammar may help us to recognize its form. For example, idioms like 'arm in arm' and 'hand in glove' we notice are made up of a preposition and two nouns, in 'to keep an eye on' we notice that there is an article before 'eye', whereas in 'from hand to mouth' there is no article before either noun, and so on. But grammar provides no

[1] Ballard, *Thought and Language*, p. 80.
[2] Sonnenschein, *The Soul of Grammar*, p. 115.
[3] Jagger, *Modern English* (University of London Press), p. 169.
[4] Findlay, *Modern Language Learning*, p. 53.

general rule for guidance either in the grouping of the words in an idiomatic expression, or for testing whether or no any grouping of words is in consonance with the genius of the language. An idiom is an isolated form of words which is a law unto itself, and has to be learnt by rule of thumb. Therefore, since grammar deals with the general or all those phenomena of language which can be grouped under certain categories, described, and readily recognized, and idiom comprises linguistic forms which do not readily lend themselves to classification—at any rate to any good purpose, it is inadvisable to group grammar and idiom together, i.e. function and form, for purposes of teaching, the more so since each requires a separate technique for its teaching, the appeal in the one case being to the reason and in the other to the memory.

But the line of demarcation between grammar and idiom is by no means clear. Let us take by way of illustration an expression like 'difficult for me to say'. This is an idiom, but is general in form in the sense that certain of the words may be changed without untoward effect; thus:

It is	difficult	for	me	to say
	hard		him	sing
	easy		her	see, etc.

The form can be reduced to the formula: adjective *plus* for *plus* object (pronoun) *plus* infinitive. And this is an easily recognizable construction, on which it has been possible to frame a substitution table. Under which head, then, are we to include the expression—under grammar or idiom? And how is it to be taught—by an appeal to the reason or the memory?

The best course would seem to be to view *all* usage as being comprised under 'idiom', but to distinguish, as Sweet does,[1] *general* from *special* sentences (and expressions), and to reserve for treatment under 'grammar' only those sentences and expressions which conform to readily recognizable types, rendering possible the learning of language

[1] See p. 24.

by type. Palmer considers that only a tenth of English lends itself to logical classification and rule ;[1] but to whatever extent this may be possible, the teacher's chief task is to give his pupils insight into the structure of the language, especially at those points where it differs from that of the mother-tongue. Without such insight intelligent study of the language—beyond the most elementary stage—becomes impossible. 'The object of teaching grammar should be to make the boy think scientifically of language.'[2]

GRAMMAR A DESCRIPTIVE SCIENCE

Mention has here to be made of two conflicting views regarding the nature and function of grammar, viz. :

(i) The philosophical or logical view, which considers grammar to be an art more than a science ; this may be styled the artificial view.

(ii) The biological or scientific view, which considers grammar to be a descriptive science ; this may be styled the natural view.

When English grammar first began to be written in England, authors followed the order of topics traditional in Latin grammar, and rules of correct usage were framed on the analogy of the rules of Latin syntax. In 1795 there appeared the famous grammar of Lindley Murray, which ran through ' a fabulous number of editions ' (Ballard) and set the standard for school books in grammar. It aimed at teaching ' the art of speaking and writing the English language with propriety ', and consequently laid down rules of all kinds for the correct use of English ; but not all the rules were derived from English usage, some being of classical origin.[3] It is therefore not surprising that Hazlitt wrote in the preface to his grammar that ' the common

[1] *Everyday Sentences in Spoken English* (Heffer), p. viii.

[2] Guy N. Pocock, art. ' Grammar as Knowledge ' in *The Education Outlook*, June 1928.

[3] Jagger, *Modern English*, p. 168 : ' The grammars most used in the schools today are the lineal descendants of Lindley Murray's.'

method of teaching English grammar by transferring the artificial rules of other languages to our own. . . . occasions much trouble and perplexity'. Dean Alford, writing in 1863, was even more explicit.[1] In his *Queen's English* he wrote: 'Most of the grammars and rules and applications of rules, now so commonly made for our language, are in reality not contributions towards its purity, but main instruments of its deterioration.' One has only to turn the pages of Fowler's *Dictionary of Modern English Usage* to realize how artificial are some of the rules of 'correct usage' given in the older grammars.[2] Take, for example, the sentence ending in a preposition, the split infinitive, and the unattached participle, not to speak of the phrase that functions on occasion for a sentence and the sentence beginning with 'and'.

'Grammatical propriety,' says Professor Sayce, 'is nothing more than the established usage of a particular body of speakers at a particular time in their history.'[3] That is to say, 'correct usage' is not fixed for all time, and the function of grammar is merely to describe the main characteristics of current usage. This view regarding the function of grammar is scientific in bias, inasmuch as the province of grammar is restricted to description for its own sake. It is true that where the characteristic features of a language are clearly apprehended, the way to assimilation is made easier, but this does not dispense with the necessity of drill or a practice method. Thus, while the first view regarding the function of grammar—with its

[1] Dean Alford countenanced, for example, 'It is me.' See Ballard, *Thought and Language*, chapter xii ('The Tyranny of the Pedant'), and Treble and Vallins, *An A.B.C. of English Usage* (Oxford University Press), art. 'idiom'.

[2] Dryden (quoted by Fowler) wrote: 'I am often put to a stand in considering whether what I write be the idiom of the tongue, . . . and have no other way to clear my doubts but by translating my English into Latin.'

[3] Quoted by Willis, *The Philosophy of Speech* (Allen & Unwin), p. 82. Bradley (*The Making of English*, p. 78) is of opinion that the grammar of English is not likely to undergo any great change in future.

preoccupation with ' rules of correct usage '—is apt in time to give rise to ' the usual superstition that theoretical instruction in grammar is the best way to teach pupils how to express themselves grammatically ',[1] the second view, by inviting attention to the facts of language, is more likely to emphasize the restricted province of grammar and the folly of trusting to grammar alone to teach language.

GRAMMAR AS A SCHOOL SUBJECT

The grammar of a language helps us to think about it, and we generally turn to its study after we have acquired a certain amount of language, or, as Widgery put it, we are generally able to think *in* before we begin to think *of* a language. Grammar describes the structure or general framework of expression, and to ' language sense ' it seeks to add ' sentence sense '.

Here we must distinguish between a grammarian's study of grammar and a schoolboy's. The grammarian studies the subject for its own sake, as an independent pursuit of knowledge; the schoolboy studies it for the light it throws on sentence types, and only in so far as it does so. That is, while the grammarian's aim is scientific, the schoolboy's is mainly utilitarian.

Grammar does not supply much in the way of phraseology —it may be considered to supply a few of what Dr. West has called ' form ' words[2]—but it does not confer the power of expression in general. The power of acquiring the material of which language is composed is a natural gift, though acquisition is facilitated by right presentation. The more orderly the presentation the greater the scope for assimilation of linguistic material, and it is here—in the matter of presentation—that a knowledge of grammar helps teacher and taught alike. To the teacher it suggests methods of instruction; to the pupil it brings insight into structural details.

[1] Jespersen, *op. cit.*, p. 125.
[2] See p. 31, also Sweet, *New English Grammar*, pp. 22-3.

Grammar is more than just the rules of concord and government ; it is a ' map ' of the whole language. But as regards correct usage, while it enables us to correct mistakes of the type ' Between you and I ' and ' Who are you calling ? ' it has no specific rules for the correction of mistakes like the following :

I have *done* (for ' committed ') a sin.

He was *welcomed* (for ' greeted ') with a hard blow.

He was *confused* (for ' perplexed ') as to what to do next.

I jumped over the *wall of the compound* (for ' compound wall ').

I *lighted a candle wax* (for ' lit a candle ').

I *went to* (for ' fell into ') a sound sleep.

In an error like the following it is a knowledge of grammar that is needed to perceive the right grouping of the words : ' The lance of Don Quixote was broken to pieces, with which he attacked the mill.'

THE TEACHING OF GRAMMAR

Grammar may be acquired by the pupil (1) unconsciously (by imitation and intuition) or (2) consciously (by observation and deduction).

In the early stages of language teaching—the oral stage—correct usage is acquired by imitation, and not, to any considerable extent, by rule ; and the learner displays his knowledge of grammar by speaking grammatically correct sentences.[1] The grammar is the grammar inherent in correct usage, and remains unformulated. The term *functional grammar* is sometimes applied to this latent and unformulated grammar—the grammar that functions in correct speech.[2]

[1] Dr. Bradley (*The Making of English*, p. 77) says that English has ' the peculiar advantage of a noiseless grammatical machinery '.

[2] The sense is somewhat different from that in which the term ' functional ' was used in the report already quoted from (p. 118). There the term referred to the functioning of words in a sentence, and sought to define the scope of school grammar, confining it almost to a study of the structure of the sentence and work ancillary to it. See H. R. Harries, *A Grammar of the English Sentence* (Christophers) and Palser and Lewis, *A New Outline Grammar of Function* (Harrap).

This type or species of grammar is more the concern of the teacher than the pupil. It is he who makes a study of the science of grammar, and presents, progressively graded, the matter for the pupil to acquire by reproduction and repetition. It is also the concern of the writer of the reader for intensive study, not only at the early stage of the school course, but throughout the best part of it. As has already been stated,[1] a satisfactory text for the lower classes is so constructed that assimilation, by the pupil, of vocabulary and useful constructions may take place unconsciously by means of the frequent repetition of a limited number of identical or similar words, phrases, and constructions. 'The mere reading of such a text, if carefully composed, will do much for a pupil possessed of fair imitative power; and by a further treatment of the text by question and answer, reproduction and other exercises, a good teacher will make his pupils unconsciously absorb a considerable amount of grammar (and vocabulary) contained in the text. Such a text should, of course, be simple in character, well within the capacity of the beginner; the subject should be capable of arousing interest; and new matter should be introduced gradually and with discretion, so as not to make too heavy a demand on the assimilating power of the pupil.'[2] If the class reader is not, however, so constructed, the teacher must decide what points in grammar he wishes to drill, and must choose his sentences accordingly from the text, and devise his own exercises for drilling the particular usage, or usages, he has chosen for study.

'Functional grammar' is for the young pupil. This is because theoretical grammar is too abstract a science to be readily intelligible to him, and a grammatical method of presentation would make the study of language more difficult than it need be. As Dr. Ballard puts it, 'it requires a more mature intelligence to grasp the grammar

[1] See pp. 58-60.

[2] *Memorandum on the Teaching of Modern Languages* (University of London Press), p. 138.

than to learn the language itself', and for the young mind grammar, i.e. theoretical grammar, instead of making 'the difficult easy', makes 'the easy difficult'.[1]

Theoretical grammar, which is acquired by conscious study, is styled *formal grammar*, and the teaching of it begins directly we begin to formulate working definitions.

We turn in the first instance to grammar for the convenience of its terminology, and much of the early work in formal grammar consists of acquiring terminology. In all such work our aim is to limit the learning of terminology to our actual requirements in the intensive study of the language.[2] For example, in 'filling in the blanks' it may be of advantage to the pupil to know the class of the words that are to go into the blanks. In that case an outline of accidence may well be taught. But the teaching of an outline of grammar without reference to immediate requirements in the use and assimilation of language is not justified; it is in fact 'pedagogically unsound'.[3] It must, however, be stated that terminology takes time to acquire, and that special periods have to be devoted to 'grammar' at quite an early stage in the course if satisfactory work is expected.

In the teaching of terminology the teacher should take full advantage of such knowledge of vernacular grammar as is possessed by the pupil and is likely to help in the teaching of English grammar. By so doing he will not only save time and energy, but will also make his teaching all the more impressive. When grammatical terms and usages differ, the placing of variant forms side by side is of distinct advantage to efficient learning. Take, for example, the 'relative pronoun' as a grammatical term peculiar to English and the omission of 'that' before an indirect question as a usage for comparative study. Explanation

[1] *Teaching the Mother Tongue*, pp. 58-9.

[2] Westaway, *The Teaching of English Grammar* (Blackie), p. 8.

[3] Pillsbury and Meader, *The Psychology of Language* (Appleton), p. 249.

in the vernacular[1] coupled with translation of the sentences chosen for study would be more impressive than the mere memorization of the English sentences, though this has ultimately to be resorted to, for the use of the vernacular is merely an intermediate support to reassure the learner.

When written work in sentence-building begins, the study of grammar takes on an air of greater seriousness, because, having to compose his own sentences, the pupil needs to be well acquainted with their form, or his punctuation, for one thing, all goes wrong. The need of a knowledge of grammatical analysis very soon arises in the course, and analysis is based on parsing. Thus, parsing and analysis become the main topics of study in the grammar lesson, but here, as before, every item of classified explanation about the language will be postponed until it is clear that such explanation will help the pupil's progress—' progress, be it well understood, not in mastery of grammar as such, but in language skill '.[2] As considerable practice is necessary before skill in parsing and analysis can be acquired, separate periods for grammar are still essential if satisfactory results are expected. No ' incidental ' teaching, as is sometimes advised, will suffice. As a matter of fact, as we go up the school, the tendency will be to make the teaching of grammar more and more complete, so as to prepare the pupil for the use of a textbook on the subject. The pupil will be led to ' discover ' as much as possible for himself, but it is hardly advisable for him to attempt the writing of a grammar under the guidance of the teacher, both because of the time it would consume—time that might more profitably be devoted to other pursuits, e.g. reading—and because of the greater appeal of the printed page as a record of what has been learnt. Directly, therefore, the study of

[1] Since grammar lessons are as much science lessons as the lessons in elementary physics and chemistry, the vernacular will be the medium of instruction till at least the high stage is reached. See Findlay, *Modern Language Learning*, p. 59.

[2] Findlay, *op. cit.*, p. 58.

terminology becomes formidable, a textbook should be used—to serve as a convenient summary of what is taught in class.[1]

We may here consider the following syllabus of terminology meant for the pupil's use. In labelling, for his own information, the linguistic material presented to his pupils for assimilation, the teacher will have, of course, to employ terms not included in the present list:

First Year. Sentence. Subject and predicate. Small and capital letters. Full stop and question mark.

Second Year. Noun, pronoun, adjective, verb, and adverb. 'Wonder mark' and comma.

The object of teaching the terminology noted so far is to help the pupil (1) to distinguish the parts of a simple sentence of the simplest form and (2) to fill up blanks in easy drill exercises.

Third Year. Conjunction, preposition, and interjection. Person: first, second, and third. Number: singular and plural. Tense: present, past, and future. Sentences: double, multiple, and complex. Clause.

Fourth Year. Case: nominative, genitive, and accusative. Gender: masculine, feminine, common, and neuter. Verbs: transitive and intransitive. Voice: active and passive. Complement. Tense: present perfect and past perfect. Clauses: noun, adjective, and adverb. Relative pronouns and relative adverbs. Quotation marks. Colon.

Fifth Year. Nouns: common, proper, collective, and abstract. Adjectives: epithet and predicative. Articles: definite and indefinite. Pronouns: interrogative, relative (two kinds). Verbs: finite and infinite. Tense: indefinite and continuous, future (votional). Clauses: time, place, purpose, cause, condition. Semi-colon. Dash, hyphen.

Use will be found for the terminology put down for the last three years in helping the pupil (1) to distinguish the

[1] O'Grady, *op. cit.*, p. 68: 'The ideal method appears to me to be that which combines deduction by the class with formal classification by the teacher and in the class-book.'

parts of all types of sentences, (2) to work drill exercises, and (3) to classify phraseology.

The syllabus is only suggestive, and stops short at the fifth year because thereafter a textbook is sure to be in use. *A Simple English Grammar* by E. A. Macnee (Oxford University Press) is suitable for use in the fifth year of study.

THE JOINT COMMITTEE ON GRAMMATICAL TERMINOLOGY

This Committee was appointed early in 1909 to frame a scheme for the 'simplification and unification of the terminologies and classifications employed in the grammars of different languages', and it issued its final report in 1911.[1] In Sonnenschein's *New English Grammar* (Clarendon Press) the recommendations of the Joint Committee are adopted in their entirety. The immediate object of the Committee was not only to secure uniformity of nomenclature, but also by adopting a common grammatical terminology for all the languages of the Indo-European family to bring English into touch with the languages to which it is historically akin, and make English grammar both more intelligible in itself and more useful in the progress of acquiring other languages.

SENTENCE STUDY

Carefully planned instruction in the structure of the sentences used in the reader for intensive study will have to be given throughout the course.[2] As a rule, double and multiple sentences are the easiest to study, as they admit of so few varieties. Perhaps the complex sentence comes next in order of difficulty and variety of type. The main

[1] *On the Terminology of Grammar* (John Murray). Cf. Ogden and Richards, *The Meaning of Meaning*, p. 409: 'What is wrong with grammar is not its defective terminology, but the lack of interest displayed by grammarians in the less arid and familiar portions of the field which it professes to cover.' See Roy Meldrum, *An English Technique* (Macmillan), pp. 237-82.

[2] On the length of sentences reference may be made to chapter x of Ballard's *Thought and Language*.

difficulty here lies in determining when clauses are to be marked off with commas and when not. The defining and non-defining relatives have to be distinguished fairly early in the course. The simple sentence includes one type at least—the absolute construction[1]—which is rarely mastered even by pupils of high school classes. Take the following sentence as an example of the confusing of one construction with another : ' After his hands having been bound behind his back, he was taken before the king.'

The following classification of phrases, suggested by Harries,[2] is of practical value to the teacher :

1. The *case-phrase* (i.e. preposition *plus* noun), e.g. He came *in the morning*.

2. The *group* (i.e. a combination of other forms), e.g. He came *very promptly* (an adverb with its modifier), He came *with the promptitude of a well-trained servant* (an adverb phrase, to the noun of which is attached an adjective phrase).

3. The *expression* (i.e. a part of the verb infinite with its own completion and/or modification), e.g. He came, *bringing his sister with him*.

Participial phrases—included under ' expressions '—present considerable difficulty to middle grade pupils.

The following classification of sentences, from the point of view of the writer, suggested by Jepson,[3] is also of practical value :

1. The *plain* sentence, without a number of limiting phrases or clauses.

2. The *double* (or *multiple*) sentence containing two (or more) co-ordinate parts, joined by co-ordinate conjunctions.

3. The *elaborate* sentence containing a number of phrases or clauses or both.

[1] Fowler, *The King's English* (abridged), p. 68 : ' The absolute construction is not much to be recommended, having generally an alien air in English ; but it is sometimes useful.'

[2] *A Grammar of the English Sentence*.

[3] *Further Steps in Writing English* (Dent), p. 19.

In addition to formal instruction in the structure of sentences—analysis in other words—practice should be given in the framing of sentences by means of substitution tables and completion tests; thus:

If it rains	I shall	not	go home.
If it does not rain	he will		play hockey.

When the tiger saw the elephant......

Where the snake went to......

Though we were so high up in the air......

The opening words of the sentences selected for completion tests may be taken from the reader, such forms being selected as are usually avoided by the pupils in their written work.

Practice in the transformation of sentences, the joining of sentences to form long sentences, and the re-writing of long sentences as two or more short sentences will be given as opportunity offers—not of course as an end in itself, but as an aid to facility of expression. This will be specially needed when the pupil begins the writing of paragraphs that are not a mere series of jottings without continuity of reference and with little or no variety in construction. Whatever the nature of the exercise set under 'grammar' or 'language study', it will always have a practical bearing on some feature or other of written work. Exercises may be set (1) for corrective or remedial purposes, i.e. to rectify a fault, or (2) for drill or instructional purposes, i.e. to provide either instruction on some particular point or practice in the use of a new turn of expression. Though the two types of exercises overlap, it is well to distinguish them, because the setting of dominantly remedial exercises without an actual defect to remedy is apt to be a fruitless task, e.g. steadily working through a separate book of 'transformations' of every imaginable variety. Sample or typical sentences should always be learnt by heart, and at the pupil's first introduction to the noun clause the sequence of tenses should be impressed.

METHODS OF PRESENTATION

Since grammar is a science, it ought to be taught inductively, if the teaching is to be impressive; for in inductive teaching the pupil is led to draw his own conclusions from the examples placed before him, and he is alert throughout the lesson, being virtually his own teacher. It has, however, to be remembered that much of the ground to be covered in English grammar has already been covered in vernacular grammar, and the long inductive process is, therefore, not necessary for every lesson, and a mere reference to the parallel topic in vernacular grammar often suffices to introduce the topic in English grammar, as in the case of teaching the noun, pronoun, adjective, verb, and adverb.[1] The teacher will, therefore, use his own discretion as to which method to employ in the teaching of any particular grammatical fact, definition, or usage—the inductive or the deductive, the method, that is, of reaching a conclusion from the consideration of examples, or of accepting an already formulated idea and bringing individual instances within its purview. Taking the case of the *noun*, we may either examine instances of the use of words as nouns, and reach the definition of a noun, or starting with the knowledge of when a word is said to be used as a noun, examine words according to function, and decide which of them are nouns. But even when facts are discovered inductively, the knowledge acquired has to be applied deductively, or it is apt to be forgotten for lack of use.[2]

For a comprehensive treatment of the subject of this chapter the teacher is referred to Westaway's *The Teaching of English Grammar* (Blackie).

[1] Huse, *op. cit.*, p. 152 (footnote): 'The abuse of the term "inductive" is greatly in need of exposure. It is used by many who apparently have little notion of its implications. Its prestige silences argument.'

[2] Wren, *op. cit.*, p. 92: '*Teach* grammar *inductively* and *apply* it *deductively*.'

ILLUSTRATIVE PROCEDURES

THE PREPOSITION

Aim.—To lead the pupils to discover the function of the preposition in the light of their knowledge of the function of the adjective and the adverb.

1. The pupils' knowledge of the adjective is reviewed, and they are asked to think about the words in italics in the following expressions: a *red* book, a book *with a red cover*.

They see that 'red' and 'with a red cover' are both descriptive in function. If 'red' is an adjective, 'with a red cover' is an adjective phrase.

Further examples of the adjective phrase (some with pronouns governed by the preposition) are examined in regard to the words composing them, and attention is directed to the first word in every case. A partial definition of a preposition is then framed, viz. that a preposition is a word used with a noun or pronoun to form an adjective phrase.

2. Attention is next directed to usages such as the following: Come *here*, Come *to the board*. If 'here' is an adverb, then 'to the board' is an adverb phrase.

Further examples follow, and the definition of the preposition is extended to cover the word introducing an adverb phrase.

3. The complete definition is now framed as follows: 'A preposition is a word used with a noun or pronoun to form an adjective or adverb phrase.'[1]

THE OBJECT[2]

Aim.—To provide a simple way of determining the object.

[1] Sonnenschein, *New English Grammar*, p. 31.
[2] Sonnenschein, *op. cit.*, pp. 26-7.

1. The class is set to read the following:

I see a —	He is writing a —
I will draw a —	Tigers kill and eat —

The sense is incomplete in every case.

Let us fill in the blanks as follows:

I see a *book*.	He is writing a *letter*.
I will draw a *mango*.	Tigers kill and eat *deer*.

The words supplied are nouns, and are the names of the things on which the action of the verbs is performed. A noun so used is called the *object*, and the verb is said to *govern* it.

In this sentence the object is a pronoun: I will draw *him*.

Hence, an object is a noun or pronoun which denotes the person or thing on which the action of a verb is performed.

2. Sentences which contain an object can always be changed in such a way as to turn the object into a subject; thus:

A book is seen by me.
A mango will be drawn by me.
A letter is being written by him.
Deer are killed and eaten by tigers.

Take these two sentences:

Carpenters make benches of wood.
Benches are made of wood.

In the second sentence we do not add the phrase 'by carpenters', because we know who make benches.

3. The best way to discover the object is to ask a question, by putting the word 'whom' or 'what' after the verb of the sentence; the answer will be the object; thus:

'See what?' (Answer: 'a book'.)
'Will draw whom?' (Answer: 'him'.)

In some sentences it makes no sense to put 'whom' or 'what' after the verb. Therefore the sentence does not contain an object. Take these sentences:

He walked a long way.	He stayed an hour.
He slept the whole day.	He worked all night.

Here we may not ask questions by putting 'whom' or 'what' after the verb, so 'way', 'day', 'hour', and 'night' are not objects. The only questions we may ask are 'Walked *how far?*', 'Stayed *how long?*', etc.

4. The object may be qualified by an adjective; thus, I see a *big* book.

THE RELATIVE PRONOUN

Aim.—To explain the term 'relative pronoun'.

1. Let us study these transformations:

(*a*) The book *on the table* is mine.
The book *which is on the table* is mine.

(*b*) The map *behind me* is a map of India.
The map *which is behind me* is a map of India.

The phrases 'on the table' and 'behind me' are adjective phrases, for they describe the book and the map respectively. The groups of words 'which is on the table' and 'which is behind me' also describe, but they are *clauses* and not phrases, because each can be analysed into subject and predicate; thus:

Subject	*Predicate*
which	is on the table
which	is behind me

2. Let us consider the word 'which'. What part of speech is it? (1) It is the subject in a clause and (2) it refers to and stands for a noun. It is therefore a pronoun.

But it is a particular kind of pronoun. It cannot be used alone; it must always be used with a noun or pronoun to which it refers or *relates*. It is called a *relative pronoun*.

The word to which a relative pronoun refers is called the *antecedent*.

3. There are several relative pronouns. The more common of them are *who, whom, whose, which, that,* and *as*.

Who refers to persons; as, Boys who work well win prizes.

Which refers to things; as, Trees which bear fruit are called fruit trees.

That refers to persons or things ; as, The boys (or books) that came this morning are here.

As is used after *same* and *such ;* as, This is the same book as that.

4. But the name 'relative pronoun' does not fully describe the work done by these pronouns in sentences. Relative pronouns not only relate to an antecedent, but also connect the clause which they introduce with the rest of the sentence.

Join these sentences using relative pronouns :

A book is on the table. It is mine.
A boy is standing near the board. He is the monitor.
You see a book in my hand. It is a reader.
I have a pen. It writes well.

VIII

RAPID READING

Towards the close of the middle stage and the beginning of the high stage, when a fair vocabulary has been acquired and habits of study have been formed, the subject of additional reading by the pupil, under the guidance of the teacher, demands special consideration. Such reading is now as essential to the growth of the language sense as the circumambient air is to life. And not only to the development of the language sense, but also to the arousing of interest in reading and the cultivation of the power of rapidly extracting meaning from the printed word, a faculty of considerable importance in after life. It is true that a course of study in English which does not train the pupil to use the language with fair success at least in the high stage cannot be considered efficient ; but at the same time it has to be remembered that of the two languages that the pupil studies at school, the mother-tongue is the language in which he is more likely to be able to express himself with ease and which is best reserved for creative work. Thus, the ultimate purpose of foreign language study may, in Jespersen's words, be said to be 'access to the best thoughts and institutions of a foreign nation, its literature, culture—in short, the spirit of the nation in the widest sense of the word '.[1] Or as Mr. Wickham Steed once put it, 'at bottom the justification of linguistic studies lies in the enrichment and refinement of the student's mind, which, thus enriched and refined, should be able to use more worthily its native means of expression '.[2] Here is the real justification for as much 'extra reading' at school as possible.

[1] *Op. cit.*, p. 9.
[2] *Modern Languages*, February 1929.

SILENT READING

In the middle stage the pupil will begin to do a certain amount of preparation at home in connexion with the prose passages of the text for intensive study. This will generally consist of the reading of the passages and the looking up, in a simple dictionary, of the meanings of the new words. If the passages are not too difficult, it may also consist of the division of an extract into topics and sub-topics and a brief description of the whole (such as, 'fable', 'short story', 'description', 'conversation', etc.). By accustoming the pupil to grapple with reading matter in these ways we give the better or more enterprising pupils an opportunity to discover an interest in independent reading, and so to welcome the offer of supplementary stories in English for them to read by themselves. By adapting independent reading to the pupil's capacity and taste for it, and providing natural occasions for practising it, we make the pupil read silently to very good purpose. Further occasions follow a little later when the pupil is permitted to re-read a passage silently preparatory to his answering a set of questions based upon it.

In the text for extensive study even greater opportunities for practice in silent reading arise, as well as the necessity for independent study.

But all this practice in silent reading must only be viewed as leading up to the main purpose of class-work, viz. the independent reading by the pupils of library books in English. The transition from the close reading of the class readers to the independent rapid reading of books of general interest is not, however, to be sudden or unprepared, but gradual, for first has to be cultivated the right attitude of mind towards the reading of books.

RAPID READING

Rapid reading has an intellectual, a literary, and a purely linguistic aim. The intellectual aim has been

described by West as the cultivation of the faculty of 'tearing the heart out of a book',[1] i.e. getting quickly at the facts or thought; the literary aim is the awakening of a love for reading by entering into the spirit of what is read; and the linguistic aim is the confirming and extending of vocabulary. Rapid reading is not perfunctory reading, for the first two aims make it clear that efficient and expeditious silent reading is the aim here no less than in the regular reading done in class.

Interest in reading and the habit of reading with intelligence should be inculcated in the teaching of the vernacular; and where the vernacular has been well taught him, the pupil will approach his study of English already aware of the pleasure of independent reading, and already trained to read with application and, therefore, with some measure of intelligence. But though the teacher's task may be lightened if the pupil has been taught to read efficiently in the vernacular, it will still be necessary for him to get the pupil to realize that the foreign language also offers him matter for his enlightenment and entertainment, and that it does not follow that because he can read his vernacular rapidly, he can do this without special practice in a more difficult and less familiar medium. The pupil needs, therefore, the teacher's guidance in the cultivation of the art of purposeful rapid reading in English, which is one of the main objectives of the study of English in India.

In regard to the third aim of rapid reading, that of confirming and expanding the pupil's vocabulary, the pupil's vocabulary progress is a process of widening constantly the circle of most useful and familiar verbal friends, by admitting more friends stage by stage in an order of decreasing utility. At any stage in this proceeding there will be the working vocabulary within the circle and the vocabulary outside it waiting to come in, and at each successive stage the working vocabulary grows larger as the waiting vocabulary grows less.

[1] *Bilingualism*, p. 164.

At no period, however, in the pupil's school career, and at no period for that matter in the life of the ordinary Englishman, is this waiting vocabulary ever entirely absorbed. No man uses, or knows to the point of use, all the words and expressions in the English language. But as he converses and reads, the Englishman in England keeps picking up fresh acquaintances as he goes along, and some of these he admits to his working circle. The process, however, is somewhat haphazard. He picks at random from here and there, and unwittingly. The function of a teacher of a foreign language is to see that the process is not haphazard, and to decide and regulate the admissions to the pupil's circle of friends all along. This policy of deliberateness is undertaken in the interests of economy, for we cannot, with our limited time for teaching, afford to let the pupil admit less useful claimants to the circle and exclude the more useful.

RECOGNITION AND APPLICATION VOCABULARIES

There are, in effect, three circles of vocabulary of practical interest to the teacher: firstly, the inner or working circle already referred to; secondly, within the circle of all the other words and expressions in the language the intermediate circle of those who are recognized but not admitted to the inner circle; and lastly, the outer circle of those the school pupil need not trouble to meet. There are the friends, the acquaintances, and the strangers.

Of the strangers nothing further need be said except that it is for the teacher to detect them when he sees them, and to let them be. In regard to the other two classes of words, the aim will be more to add to the number of acquaintances than friends, since to make rapid reading possible a fairly extensive *reading vocabulary* is needed, and this vocabulary need not consist mainly of words which the reader knows so intimately that they enter his mind when he wishes to express the ideas for which they stand, but rather of words which he does not use in his own speaking and writing, but

recognizes the meaning of. That is, a 'recognition' rather than an 'application' vocabulary is needed, and this for the obvious reason that to insist on the latter would be not only to delay progress in reading, because of the longer time needed for acquiring an application vocabulary, but also, in many cases, to postpone it indefinitely, since there are many words and phrases which no high, let alone middle, pupil is ever likely to be able to use correctly. This does not, however, mean that there will always remain a clear-cut division between the recognition and the application vocabulary of the pupil, for in process of time a percentage of the recognition words of one stage will inevitably become the application words of the next stage, and the entire vocabulary will always continue in a state of flux.

Nor can we be sure, especially as we go up the school, that all the words even in an intensive reader belong to the application type—this in spite of the fact that the object of the intensive lesson is primarily to add to the number of verbal friends. More especially in the case of a text that has not been edited for school use is it possible that the teacher will have to choose his vocabulary for intensive study, if only for the reason that he has not the time to teach everything thoroughly. His own knowledge of English and of the pupils' lives and attainments and the word-frequency book will help him to choose wisely.

But the rule will still hold good that *in intensive reading the teacher's conscious object is to add to the working vocabulary, in rapid reading to add to the reading vocabulary, so that the power of reading English may rapidly expand.*

BOOKS FOR RAPID READING

We may now consider the character of books suitable for rapid reading. It is more important than in the case of the intensive reader that the matter should be interesting to the pupil, for one object is to interest him in reading English books. Short passages should, therefore, be

seldom chosen, but those pithy or entertaining; for it is the habit of continuous reading that we wish to develop, and interest accumulates in a continuous story where the reader carries on to the next chapter the excitement or interest of his previous reading. A good story with plenty of incident is suitable to begin with, varied with narratives of travel or exploration, accounts of momentous discoveries or inventions, descriptions (with graphic illustrations) of scenes or ways of life in other lands. The books should be short enough to admit of several being read through in each of the last three years of the high school course, for variety of matter and language is also needful.

For Indian pupils to find enjoyment in reading English the first requirement is the provision of enough suitable reading matter. And this matter can be provided by:

1. Writing books for the purpose, or

2. Taking books already existing in English, suitable in matter but too difficult in language, and rewriting them in language sufficiently easy to be understood by Indian pupils of the age concerned.

Books specially written for Indian pupils are few in number, but the number of adaptations of standard English stories increases, and we have more than one series to choose from. In adaptations, however, the vital mistake is frequently made of preserving the language of the original on the ground that to alter it is to spoil it as literature. This may be true, but to avoid simplification on this ground is to miss the points that:

1. What we are out to teach at the school stage is not literature but language, and

2. That even if this proposition be contested, the one way to impart a distaste for literature is to confront the pupil with something he cannot understand and to call it English literature, or to expect him to acquire an interest in reading English books by struggling with them. As premised in the first chapter of this book, we defeat our object if we pitch our aims too high.

It is mainly due to the tremendous demands of vocabulary that books written for English children are unsuitable for Indian children of corresponding age, however suitable they may be as regards subject-matter, for the Indian pupil naturally knows less English than his English compeer. Consequently, where the language is easy enough for the Indian pupil, the subject-matter is too young for his age, and where the subject-matter is suitable, the language is too difficult. We have, however, a wealth of books written for English children, and should such books be used for rapid reading, the best plan to adopt is to ignore the 'strangers' among the new words, and to let rapid reading proceed without any misgivings on that score,[1] so long as the story stands out in broad outline and is enjoyed by the readers. On these lines and with an introductory talk in the vernacular or even in English on the setting of the tale, a story like 'The King of the Golden River' may be read and enjoyed by pupils nearing the close of the middle stage of instruction.

PREPARING FOR RAPID READING

The method of introducing the pupil to rapid silent reading is governed by two main considerations :

1. The ground must be covered fairly rapidly, or interest will flag.

2. The matter read must be understood in at least broad outline, or interest will not arise.

The reading may be partly oral and partly silent. As a general rule, the more difficult passages should be dealt with orally, and the easier passages left to the pupil to read silently. So that the work of teacher and pupils may be duly co-ordinated, the teacher should give the class an

[1] As Bacon observes in his essay 'Of Studies', 'some books are to be tasted, others to be swallowed, and some few to be chewed and digested ; that is, some books are to be read only in parts ; others to be read, but not curiously [i.e. with too great care] ; and some few to be read wholly, and with diligence and attention.'

introductory talk on the story to be read and the plan of reading he intends to adopt. In his introductory talk he may, if necessary, (1) deal with special difficulties in language, (2) give some hint as to the point of the story, or (3) summarize such portions of it as are likely to present special difficulties to the pupils in their reading of it. As a guide to reading a few questions on salient points are always useful.[1] But the exact procedure it is advisable to adopt will depend upon the nature of the matter to be read and the skill in reading already acquired by the class.

The following suggestions may assist in securing the two main objects of reasonably rapid reading and sufficient understanding of what is being read :

1. To arouse interest in what is to be read a hint of what is coming may be given ; thus : ' Now we shall see where Mohan Lal really hid the money.'

2. Oral reading should be done either by the teacher or a pupil who reads well. It is no use putting on a boy who has constantly to be corrected.

3. New words and expressions should be explained as the reading goes on. Here the quickest means of explanation should be utilized, the vernacular being used if other means take time.

4. There will be no interference with the course of the story by turning aside to practise the use of the new phraseology.

5. Incidental questions, especially to weaker pupils, may be asked to show whether the matter is being understood as the reading proceeds, and at the conclusion recapitulatory questions may be asked to test the efficiency of the reading.

6. If mispronunciations abound in the oral reading by the pupils, the teacher will have to do most of the reading himself ; but if they are not too many or serious, the

[1] Thus, in the case of ' The King of the Golden River ' : Who was Gluck ? Who were the black stones ? Where did the Golden River flow ? Who was the King of the Golden River ? Why did he like Gluck ?

slighter errors may be disregarded or momentarily corrected, and the more serious errors noted for special treatment afterwards.

LIBRARY READING

The rapid reading lesson will not have fulfilled one of its main purposes—encouragement and preparation of the pupil to read English books independently—unless it is followed by his actually doing so. But facilities must be put in his way, in the shape of as suitable a library of English reading as can be put together. This library is best sectioned classwise, each class having its own section in its own classroom—thus the English teacher can make a point of knowing enough about the books to be able to advise and assist individual pupils in their choice of reading matter, and can himself, or through a pupil, keep a record of the issue of books.

The common temptation of teacher and pupil to give undue attention to mere reference reading ought to be resisted, though pupils should be directed and trained in consulting books of reference on school subjects.

Whether this independent reading of library books should be reckoned a part of the ordinary school studies by an insistence, say, on so much being read per term and by a test of the pupil's knowledge of what he has read is an open question. In the ideal school, where all study is interesting, the pupil might welcome this association, but then in the ideal school it would be unnecessary. In actual schools where school study is regarded as work, and outside reading as pleasure, to make this reading part of the work is to run the risk of killing at its birth the very spirit we wish to call into being, reading for its own interest and not for an interest that is merely derived and will therefore cease with the withdrawal of the associated motive. In practice, however, the two motives are not necessarily alternative: a pupil may find real interest in a book he is expected by the teacher to read, and tact and good teaching lead to a gradual

strengthening of the immediate interest. There is something to be said for setting aside a school period weekly for definite silent reading of library books, or for the teacher to tell some story or to speak on some topic of interest which the pupils may find further developed in some library book. Success depends partly on the teacher's own aptitudes. The library should in any case contain several copies of books for which there is a frequent demand.

As regards the relation of school exercises to library reading, the practice of encouraging pupils to tell the class about what they have been reading, and to write on parts or chosen aspects of their topics, has special advantages. A pupil speaks and writes the more willingly and carefully when he can choose a topic that interests him.

IX

THE VERNACULAR IN THE TEACHING OF ENGLISH

TYPES OF TRANSLATION

As the pupil's study of English advances, it becomes more and more critical, that is, the structure of the language begins to become a separate study. This we may describe as the grammatical stage in the teaching and learning of a language ; and when the language is not the mother-tongue, but a second language, we associate with the critical phase of study—in accordance with our fourth principle—a comparative study of the two languages known.

A general name for this study is *translation*, but we need to distinguish the various grades of work that are included under this general head.

There is, first, the finding of vernacular equivalents for single words. This goes on throughout the course, because very often the best help we can give the pupil is to give him in his own language the equivalent of a foreign word.[1]

There is next the translation of special sentences. Our object here may be either to explain grammatical structure or to convey the meaning of idiomatic expressions. In both cases translation is resorted to not for its own sake, but as a means to an end, the end being the more effective teaching and learning of the foreign language. This teaching may be either by way of the inculcation of a positive principle to be observed in the right use of phraseology, or may be of the nature of a warning against tendencies to wrong usages.

[1] Findlay, *op. cit.*, p. 20 : 'The translation (so-called) of a foreign word by its equivalent in the vernacular should be properly described as the search for a synonym.'

Lastly, sufficient skill having been acquired in both media of expression, viz. the mother-tongue and the foreign language, the learner sets forth on a new quest. This time it is not the learning of the foreign language, but rather the reviewing of the ground so far covered. The work consists of the 'matching' or 'paralleling' of the modes of expression of the foreign language with those of the mother-tongue. The exercise may be both exhilarating and taxing, for turns of expression are often so divergent that the passage from one language to the other amounts virtually to 're-creating a situation'.[1] But the work is not without its practical bearing on the learning of the foreign language, for the process of 'paralleling' tends to fix the foreign expressions in the memory, and, incidentally, comprehension is tested more thoroughly, though perhaps drastically, than by any other school exercise.

EXERCISES IN TRANSLATION

We have classified the different types of translation as follows:

A. The translation of words and phrases.

B. The translation of sentences to explain (1) grammatical peculiarities and (2) idiom.

C. The translation of continuous passages.

In the middle stage exercises will be set mainly under A and B, and translation will be for the most part from English into the vernacular. In the high stage the exercises set will be mostly under B and C, and translation from the vernacular into English will be practised.

In the middle stage exercises under B (1) are particularly valuable in connexion with the study of the common constructions and the tenses. The teaching device of deliberate contrast, which translation makes possible, erects a sort of danger signal in the mind of the learner to

[1] A. A. Jacka, 'Present-day Linguistic Theory' in *Modern Languages*, February 1934. See pp. 83-4; also Hagboldt, *op. cit.*, pp. 25-31.

warn him against the use of vernacular idioms. Language habits are not exempt from the ordinary habit of habits—that they are hard to unlearn. They persist. It is just this strength on their part that is the undoing of the learner of a new language, for his old habits pursue him along his new path. The mere repetition of the correct form is sometimes not of itself strong enough to implant new habits of speech; the rigour of translation is needed to make the learner aware of a difference he is apt to be oblivious of. *Contrast for the sake of illumination. After illumination practice.*

All such translation as is contemplated under B is of a remedial nature. A lesson might be conducted as follows:

1. The translation of phrases like: a good boy, a tall tree.

Here except for the article, a word for word translation is possible.

2. Expressions like 'good morning' and 'good-bye' are next considered, and it is found that the 'matching' principle has to be employed in their translation.

3. This prepares the way for the translation of sentences like the following:

Twenty-four hours make a day.
The waves break on the shore.
The elephant used to walk past the shop.

4. A few points in grammar are taken up for consideration:

(1) *The definite article.* I bathe in the Godavari. Those are the Bommur hills.

(2) *Appropriate prepositions.* He is angry with me. This table is made of wood.

(3) *The impersonal use of the pronoun.* It is time. It rained heavily.

(4) *Word order.* How can I tell? Have you seen an elephant? He gave me a book. Two pens lay on the table. I know that he will be here soon.

Correct: I draw one swan with my both hands.

The translation of continuous passages is normally work for the high stage, but it may also be attempted in the middle stage in circumstances such as the following. Asked to write from memory a short anecdote studied in class, a pupil of a middle form produced the following:

'Once there was a boy. He was looking after some sheep in a field not far from a railway cutting. At once he heard a loud noise. On the line was blocked with earth and stones. He made a plan and took his red flannel shirt. He ran along the line. The driver thought an accident was happened. Then he stopped the train. So the boy helped the people in the train.'

Here, besides poor powers of expression and faulty idiom, the boy lacks the power of telling a simple story in correct chronological order. This is probably because of the handicap of the foreign medium of expression. He might therefore be made to write the story first in the vernacular, i.e. get his facts right, and then translate his vernacular version into English. The dual exercise would take time to complete, but would be worth while.[1]

Reference should here be made to the exercise in *re-translation*, so seldom practised, but productive of so much good in high and middle classes, where the foreign idiom and constructions are grappled with. The exercise consists of translating a carefully selected passage in English into the vernacular, and then, after a brief interval, requiring the pupil to put his vernacular version into English and to check his English version with the original passage from which the vernacular translation was made. In this connexion the following remarks taken from an article by Dr. Rabindranath Tagore (quoted in *Teaching*, ii, p. 91) are of considerable interest:

'I am of opinion that, directly after the children have made a little progress in English, they should be given exercise in translation and re-translation from and into

[1] See Ryburn, *Suggestions for the Teaching of English in India*, pp. 13-14.

English. In schools, of course, the pupils are given practice in essay and letter-writing by way of composition, but it does not help them in teaching good form or style. On the other hand, if we give them a passage from a good English author and ask them to translate it, the inherent difference between the two languages becomes quite evident from the very beginning. Now when they translate it back into English, they naturally follow the Bengali form, and at that time, if his English is corrected by carefully comparing it with the original passage, the peculiarities of the English style will effectively be impressed on the minds of the pupils.'[1]

Translation, as has been stated, is a searching test in comprehension. But we may adapt the passage to be translated to the capacity of the class—in point of vocabulary and complexity of construction or usage—so as to test a particular kind or level of achievement. Translation thus becomes a very convenient type of test, and in the case of translation from English into the vernacular, a not unreasonable test, if wisely set. Its special appropriateness is not far to seek. Where one's object is simply to test comprehension, the medium in which the pupil gives the meaning of what he has read must itself present the least difficulty, and this is the case with the vernacular as the medium of expression.

TRANSLATION AS AN ART

Translation may, as we have seen, have as its object the securing of an exact parallel in English of a passage in the vernacular, or the other way round.[2] The exercise is a more or less independent pursuit, such benefits as accrue

[1] Gibbon found re-translation 'an excellent method' for learning Latin and French, a method to 'recommend to the imitation of students' (*Autobiography*, p. 68, World's Classics, Oxford University Press).

[2] 'By knowing another language we raise into distinct consciousness and clear prominence the qualities of our own—the qualities of its vocabulary, its idiom, and its rhythm.' (Goethe.)

either to the mother-tongue or the foreign tongue being only incidental and not the immediate aim of the test, which is to ascertain to what degree of perfection the art of 'paralleling' has been pursued. Here we have translation viewed as an art—a difficult art, and as a school exercise suitable only for advanced classes.[1] Translation from English into the vernacular is very much easier than translation from the vernacular into English, because in the one case the medium of expression is the vernacular (in which it is comparatively easy for the pupil to find words and phrases for the ideas presented in the original), and in the other the foreign tongue (in which it is very much more difficult for the pupil to find suitable words and phrases for some at any rate of the ideas presented in the original, with his powers of expression still immature). As regards the general problem of the unseen passage in English, the pupil's 'recognition' vocabulary is always much in advance of his 'application' vocabulary, and the understanding of a passage presented to the pupil for the first time is never the formidable task that composing to order in English is even to the high school pupil.

In ordinary composition the pupil can pick and choose his ideas and his language within wide limits, within the limits set by the topic on which he speaks or writes. Consequently, he tends to use only the vocabulary which he knows or thinks he knows, and even to avoid ideas or meanings which he has not the English to express. The examiner has no means of measuring his power over the vocabulary he does not choose to employ. There may be regions of vocabulary which come within the scope of the English required at the high school stage of which the candidate escapes a test, according more to his examination tactics than to his real knowledge of language. It is precisely here that translation into English comes in; for here, by his

[1] Jespersen remarks: 'I should scarcely like to have my linguistic attainments judged by my skill in translation' (*How to Teach a Foreign Language*, p. 51).

choice of passages for translation, the examiner can limit the candidate far more narrowly, and can inevitably detect ignorance of common English by the candidate's substitution of a more circuitous or less apt phrase for the more natural and correct one. The candidate is closely tied in the topic and language at his disposal.

TEACHING THE LANGUAGE ARTS

We have already referred to the use of the vernacular in the teaching of grammar and what may be called the language arts. We have also referred to its use in the explanation of phraseology and the teaching of verse in particular. We may here refer once again to the question of the division of labour between the teachers of the vernacular and English in the teaching of the art of language as such.

Take the art of writing. In order to write well a pupil must realize the importance of gathering and disentangling his ideas, casting aside what is not wanted, working the rest into a connected system, disposing in their right places the right paragraph, the right sentence, the right word. To realize the importance of all this is but one step towards acquiring the art of writing, a step which is often overlooked, but which should invariably be taken. Realizing the difference between good and bad writing, the pupil has next to act on his realization, and to act repeatedly till the act becomes habitual and more easily successful with experience. In other words, to write well comes only of stubborn practice—practice of the right rules. And it is manifestly the responsibility of the teacher of the mother-tongue to initiate the pupil into the arts of language, for he has the better known of the two media to teach in.

X

THE HIGH STAGE

No sudden break in method of teaching marks the transition from the middle to the high stage. The text still remains the centre of study, but the main purpose of the teaching is the acquiring by the pupil of facility in the use of English in situations demanding a greater degree of control of the foreign medium of expression than has been necessary so far. This means that the writing of free composition will be practised to a greater extent than formerly. The texts serve as an introduction to literature, and the pupil's critical sense is sought to be developed along the following lines:

1. In a growing sense of form or manner of the presentation of ideas.
2. In a keener appreciation of the skilful use of phraseology.
3. In a more critical sense of the structure of the units of expression (the sentence, paragraph, and complete composition).

The unadapted text will gradually replace the adapted, so that the pupil may be equal to the work of the top class, where unadapted texts are usually read. This circumstance slightly modifies the aim of the text teaching in two main directions: (1) the use of phraseology and (2) the study of the sentence. In regard to phraseology, 'recognition' vocabulary has to be distinguished from 'application', and use only of the latter practised with a view to its incorporation in the pupil's vocabulary. This is necessary, for example, in the case of a passage from Washington Irving, and more so in one from Addison. In regard to the sentence, the aim will not always be the adopting in

one's own writing of the type studied, but rather the study of sentence structure as part of the critical study of language and not infrequently as an aid to arriving at the meaning. This means in effect an altered emphasis in the teaching, for whereas in the lower classes the main emphasis was on the acquisition of vocabulary and the progressive mastery of the more common sentence types, in the upper classes the emphasis is on the art of expression as much as on the acquisition of new phraseology, i.e. in studying a text the aim is as much to note the author's aim in writing and his manner of presenting his ideas as a careful study of his diction. The aim is thoroughly practical in both cases, for the acquisition of language is the predominant purpose throughout, but its effective and discerning use is demanded in the upper classes.

ORAL COMPOSITION

In the upper classes the pupil is gradually trained to be independent of extraneous aid in his use of English, and in this training exercises in oral composition will play an important part.

Dr. Ballard[1] says there are four ' heretical opinions ' regarding the nature and purpose of oral composition, viz. that it is easier than written composition, that it has no separate *locus standi* of its own, but is a mere handmaid to written work, that it requires no preparation on the part of the pupil, and that it is gradually to be supplanted by written composition as the pupil proceeds up the school. These pitfalls may be avoided by providing regular practice in oral expression, by choosing topics for oral treatment less closely associated with lessons in the texts for intensive and extensive study, and allowing sufficient time to the pupil for preparation. At the same time there is much to gain if some of the topics dealt with orally are reserved for written work later on. Every oral lesson is merely a

[1] *Teaching the Mother Tongue*, p. 99.

written exercise minus the mechanics of writing, and affords facilities for concentrating attention on the essentials of composition and the acquisition of facility of expression.

The following classes of topic may be suggested for guidance, but the teacher will seize upon any occasion for an exercise based on a topic of special interest to the pupils:

1. Simple *narratives* of personally interesting events, e.g. an accident witnessed, an actual railway journey, the most pleasant or unpleasant occurrence of the past year, a relative's marriage, a festival, the building of a house, the making of a garden, an epidemic, a quarrel, a football match, the mending of a desk, the purchase of a bicycle, a recent storm, etc.

2. *Descriptions* of scenes familiar or accessible, e.g. the school garden, a picture, the river, the *dhobi ghat*, the tennis lawn, the sweetmeat shop, the road to the neighbouring village, a temple, a costume, a pair of boots, the room I work in, etc.

3. *Explanations* of simple processes or phenomena, e.g. the working of a well, the riding of a bicycle, the construction of a door handle, the putting on of a *pugaree*, the making of a shirt, the game of hockey, from the writing to the posting of a letter, the way to the railway station, etc.

4. *Arguments* or *discussions* on questions within the scope of the pupil's near interests and working vocabulary, e.g. the best day in the week for the weekly holiday, where the new swimming bath should be built, possible improvements in the boarding house building, the better working of the school co-operative club, practical measures to ensure a good milk supply, hobbies that might be encouraged, etc.

5. Topics in connexion with other school work, e.g. a description of a balance (used in the science lesson), the method of drawing a flower pot, the making of a ruler (made by the carpentry class pupils), the marking out of plots, etc.

6. English reproduction of compositions already done in the vernacular. This should not be mere translation, but an account in the pupil's English, and to avoid too close a repetition of the original a day or two may intervene after the original exercise.

7. Topics making an easy appeal to the productive imagination, e.g. another ending to the last story read, an argument with a ticket collector, a lost letter, a missing friend, an earthquake, etc.

The seven types of topic given above do not represent a logical sub-division, but rather different directions in which the teacher may usefully look for matter that may both rouse the pupil's interest and bring his working vocabulary into play. Certain further cautions should be observed:

(1) *Topics which demand a new vocabulary should be avoided.* The continuous oral practice here contemplated is a means of practising the working vocabulary already acquired, not of acquiring a fresh vocabulary.

(2) *The topics should be definite and concrete,* not vague and general. A particular concrete situation is at once more interesting to a pupil, and graduates for him the difficulty of collecting and sifting ideas.

In the suggestive lists given above the topics might, as a rule, be given a more precise aim, e.g. ' The making of a garden ' under heading 1 might be expanded—' To explain to a friend for his guidance how you plotted out your garden for different kinds of plants '.

' The river ', under heading 2—' To describe what you see from a boat in mid-stream looking up and down stream and towards first one bank and then the other,' or—' To try to make clear to a friend who has never seen a river what the river near your school is like '.

' The game of hockey ', under heading 3—' To explain to a boy who can play football, but has never played hockey, how hockey is played '.

' The better working of the school co-operative club ',

heading 4, may be sufficiently definite as it stands. A special turn may be given to the theme by suggesting that it is to be an answer to an opponent who thinks the club is no use.

'A description of a balance', heading 5—add 'to one who has never seen a balance', or 'to one who is acquainted with balances, but has not seen the balance to be described'.

(3) Different pupils or pupil groups may co-operate by taking different parts or aspects of the same topic, e.g. 'the construction of a stool' (made by pupils of the carpentry class), one section may mention and enumerate the uses of the tools employed, another the planning of the stool, a third the actual process of making it, a fourth the main defects found in the article when made, and so on. 'The railway station' may be sub-divided into the chief parts of the station with their uses, the chief officials and their duties, what a traveller with baggage does between entering the station and the starting of his train, the platform scene, etc.

(4) Definite observations or collecting of information may be allowed, e.g. the school compound may be described first from memory, afterwards from special observation of it, or half the class may be set to observe in advance and the other half not, in which case one pupil can check another. (This exercise helps pupils to realize, incidentally, how careless one's observation is in any matter where it is not specially directed or interested.)

(5) The spirit of emulation and competition may be usefully called into play. Class sections can take sides in advancing arguments and counter-arguments, or class groups can set up their leaders to make short speeches on the same topic, tossing for order of speaking and the teacher deciding the winner. Care must be taken here to give the worse speakers their opportunity, as by making each section arrange its members in merit order, the teacher selecting a pupil of the same number in the order from each group in turn.

In adopting any or all of these suggestions, it will be necessary to keep in mind that the reader will still supply the data for much oral practice, and that there should be no sudden breaking away from the principles of procedure outlined for the middle stage of the teaching. Again, some of the types of exercises here suggested may prove beyond the pupil's level of attainment, as shown by the number of mistakes made. In that case simpler types should be substituted. Careful graduation is a condition of sound, steady progress. On the other hand, the teacher should not hesitate to try independent composition occasionally even in the middle stage, if there are pupils ready for it.

And as regards the conduct of the lesson or exercise, the point should be reiterated that it is not so much the matter as the language of the composition that claims attention. It is, therefore, errors or improvements in language and expression that the teacher and his pupils should watch for in the speeches delivered. But, again, the speaker should not be interrupted in the middle of his speech ; the errors should be saved up for correction and for impressing the corrections after he has finished. If he makes too many errors, it is better not to let him proceed.

Lastly, as regards the relation of this work in English to the teaching of the vernacular. The exercises suggested above are more easily undertaken in the vernacular than in English, and that at an earlier stage. The habit of continuous speaking on things in one's mind should be cultivated in the vernacular before the same habit is called into play in English. And because the pupil has in his vernacular an easier medium of verbal expression, the exercises which he attempts there may be proportionately more ambitious.

WRITTEN EXERCISES

As free, i.e. unassisted and unfettered, composition is the aim of oral work, so also will it be the aim in written

work. But the pupil will not be left entirely to his own devices. He will be helped to think out a plan for what he is going to write on, and will, in the course of doing so, be provided with a certain amount of necessary phraseology; but in course of time the aid conferred by a preliminary discussion in class will be gradually withdrawn, and the pupil trained to do his own thinking himself and to employ to the best advantage such phraseology as he is master of. In the preliminary stages of the instruction the practice of setting for written work topics already dealt with orally will be more common than in the later. At the same time it has to be remembered that if the time at the teacher's disposal is not sufficient to admit of the pupil's attaining to a particular standard of work, more harm than benefit may result from forcing the pace. Every teacher must decide from his own experience and his knowledge of the capabilities of his pupils as to the extent to which independent writing can be profitably expected.

If a wise choice of the pupil's 'application' vocabulary has been made throughout the course,[1] it should be possible for some or most of the pupils to write freely on topics within the scope of that vocabulary, and written compositions without immediate previous oral preparation may be undertaken, carefully graduated as to difficulty of matter, vocabulary, and length. The chief reason for keeping oral and written work in the main closely connected is that the oral and written practices act and react on one another. A written exercise based on the language and matter of an oral exercise preceding it serves to confirm in the pupil's mind both the general and particular language lessons taught through the oral exercise, and so reinforces the oral speech habits. At the same time, the particular speech habits and the principle of arrangement and effective expression illustrated in the oral exercise give the pupil a similar training for his written expression. This is obviously

[1] See West and Bannerjee, ***English Words for All Occasions*** **(Longmans).**

the more definite and impressive where the subject-matter is the same.

TEACHING CONTINUOUS WRITTEN COMPOSITION

The first thing of importance is to get the pupil to realize the value of planning composition beforehand. This can be done by making him contrast actual examples of orderly and muddled composition written on the same topic. The next step is to accustom him to effective planning of his own composition. Here there are two conditions favouring success:

1. The topic must be one on which the pupil has plenty to say. Suggestions of the kind of topic that may arouse interest and thoughts in children of secondary department age have already been given. It remains to add that choice of topic may be permitted and encouraged in the pupil within the limits of the working vocabulary. But the teacher of English should see that the pupil does not confine himself to too few topics to cover the range of vocabulary required of him.

2. Timely and suitable guidance should be given the pupil on such points as the following:

(1) *Plan.* This should be worked out on a co-operative basis, and will vary with the nature and the amount of the subject-matter to be included in the composition; but the pupils will not all be required to follow the same plan, or, worse still, sets of ready-made plans for the different classes of topics usually written on, e.g. birth, life, death, character (on important personages), advantages, disadvantages, conclusion (a country life, etc.), structure, uses, upkeep (the cow, etc.). The tendency will rather be to encourage the pupil to think out his own plan, since what is required of him is to express his own thoughts lucidly, not somebody else's. He will, however, always make sure that what he writes has a beginning, a middle, and an end.

(2) *Form.* Special guidance should be given in the *description* of scenes (seizing the outstanding features first), *explanation* of processes (as by stating the purpose of a machine first, and then the means in order of dependence), or *exposition* of a simple theme or proposition (e.g. in the theme 'Should the weekly half-holiday be on Saturday?' enumerating first the purpose of the half-holiday, then considering on which day in the week it would best fulfil that purpose, etc.).

(3) *Structure.* The suitable division of the topic into paragraphs, the proper connexion between paragraph and paragraph to secure 'paragraph continuity', and such variety in structure in the several sentences composing each paragraph as to secure continuity of reference and a pleasing rhythm are matters needing special attention, though formal lessons on the several points are best given in connexion with the study of the text for intensive study. (See next chapter.) Punctuation will always receive attention, and the point that it is needed not so much for the writer of the composition as the reader of it will be stressed. Though a few pupils pick up of themselves the right use of stops, this is not true of the great majority, who need definite instruction in punctuation.[1]

TYPES OF WRITTEN WORK

If drill exercises like paraphrase, précis, and the expansion of sententious remarks into paragraphs are excluded, school exercises in composition are of four main types: description, narrative, dialogue, and exposition. All these forms of composition may enter into the essay, which is generally admitted to be the most difficult form of composition that a schoolboy is called upon to write.

Though children are sometimes asked to write 'an essay' on a cow, the finished product is in the majority of

[1] For an illuminating treatment of the subject of punctuation the teacher is referred to chapter xii of Ballard's *Thought and Language*.

cases a mere description, without any of the features associated with an essay rightly so called. An essay is an expression of one's personal views on a given subject. Though the facts may be largely common property, the point of view is to a great extent original, and the writer's aim is to be clear and 'to create in the reader's mind a feeling of pleasure and the idea that there is not merely a pen but a living personality behind the writing'.[1] Obviously this is a type of composition to be attempted only after considerable practice in the writing of easier forms of written work and the acquisition of a good vocabulary.

One other form of written composition remains to be mentioned—letter-writing. Here in addition to instruction in the English conventions as regards the writer's address, the date, and the opening and closing salutations, and signature, as well as the addressing of envelopes, practice needs to be given in the more informal style of writing of the private letter and the more direct and concise mode of expression of the business letter. The comparative restraint in emotional expression and in polite ceremony which marks ordinary English private correspondence will be specially commented upon, but it is a question whether the Indian pupil should be expected to take over the English manner with the English language in his private correspondence. The parts of a letter which require special attention are the opening and closing salutations, which are not the same for all classes of letters.[2]

CORRECTION

The great drawback of the pupil's written exercise to the teacher is that it entails time and trouble in correction;

[1] Richard Wilson, *English: Spoken and Written*, iv (Nelson), p. 12.

[2] Part VIII of Macnee's *Exercises in English Grammar and Idiom* deals simply with the subject of letter-writing.

while, as he knows, errors that go uncorrected are apt to become (or remain) habitual.

As regards the manner of correction, the first thing to remember is that the pupil must (eventually if not primarily) correct himself. Teachers who merely pepper their pupils' exercises with entries (usually in red ink) of the correct form over the mistake are ordinarily thinking more of impressing the inspector than of teaching their pupils English. *A correction which is not impressed upon the offender just wastes time*; and the most impressive kind of correction is one in which the pupil finds out the correct form for himself and then enters it in his exercise book, and commits it to memory.

The teacher's first duty, then, is to draw the pupil's attention to the existence, and, as further guidance, to the kind, of the mistake. This can be done by a system of signs, to the meaning of which the pupil soon grows accustomed. These signs should be easy to make and clear to read, indicative of the commonest form of error, not so many as to trouble the memory nor so few as to miss any common class of error, and as far as possible self-explanatory. Also they should be uniform throughout the school, though all need not be employed in the earliest school classes. A sample set is as follows:

CORRECTION SYMBOLS FOR SCHOOL WRITTEN WORK

S = Spelling error.
∧ = Omission.
E = Bad English.
G = Bad grammar.
? = Truth of statement questioned.
! = Exaggeration or bombast.
P = Punctuation wrong.
O = Omit.
Z = Irrelevance.

Examples:

G	Once there were some cows on the hill.
E	A boy was minding the cows. After some
	time a man came to the boy. He said to
P	him ' Will you sell me the bell which is
O	round about the neck of the brown cow?'
P	The boy said 'Yes, I will sell it for a
S	rupee.' The man gave him One rupee, and
O	he removed the bell from the brown cow's
E	neck. After some time the boy fell to
	sleep. Then the same man came with some
G	rope, and taken away the brown cow.

An objection brought against the use of mere symbols is that though they indicate the presence of an error, they do not indicate the actual correction. The pupil is thus left in doubt, and in attempting to correct may merely substitute one error for another. In practice, however, to indicate the class of error is usually sufficient to recall to the pupil the correct form, for many errors are due to lapse of memory; and co-operation between pupils should be encouraged, the better helping the worse. But individual self-correction should always be supplemented by the teacher's periodical inspection of the pupil's exercise book, in which one side or a broad margin for each page of the written exercise should be reserved for corrections, written clearly that the teacher may see them at a glance.

There is, of course, in this method the danger that some mistakes will be wrongly corrected in the first instance, and the only way to insure against this is for the teacher to enter all the corrections himself. But, apart from the failure by this method of bringing his error home to the pupil, the ordinary teacher has not the necessary time.

The self-correction method, though not ideal in execution, has a big advantage over the other.

Economy and effectiveness in correction may be promoted in other ways as well:

(1) Typical common errors should be reserved for special treatment with the whole class or class-section.

(2) The class can be split into sections for periodical individual correction and inspection of exercise books by the teacher. It is an advantage here if the pupil does not know when his turn is coming—the grouping for this purpose need not be announced, so long as the teacher secures that every pupil has his due of supervision.

(3) Individual pupils should write out several times and memorize the correct forms of their own serious or repeated errors, where this can be easily done (as with spelling mistakes, some grammatical errors, wrong prepositional uses, etc.).

(4) The care of exercise books and the pupil's carefulness in self-corrections should be specially considered, and may receive a mark at the terminal tests of progress and when deciding class promotion.

(5) The aim of all correction is the eventual, and not the immediate, eradication of error; and therefore correction will be so planned that the grosser and more tangible forms of error are dealt with first and then the type of error that needs time and practice for its eradication. Grammatical errors, for example, are easier to recognize—besides being fewer in number—than idiomatic, and may be dealt with before purely idiomatic errors, for the eradication of which long practice in the use of correct forms is the only remedy. A certain proportion of errors may be obviated by suitable training along specific lines, as exemplified in *English Errors in Indian Schools* by T. L. H. Smith Pearse (Oxford University Press).

XI

THE HIGH STAGE (*continued*)

THE TEXT FOR INTENSIVE STUDY

In this chapter we shall consider the teaching of the text for intensive study in the high stage, the teaching of the text for extensive study having already been considered in Chapter VIII.

The aim will be to prepare the pupil, in stages, for the reading of unadapted texts, and with this end in view the pupil will need :

1. An adequate vocabulary—to be reinforced by general reading ;
2. An acquaintance with common literary forms, and
3. A knowledge of literary allusions.

The text may be considered under two heads—the junior and the senior. In both cases the reader will consist of extracts in prose and verse representing different types of literary form and introducing the pupil to the life and traditions of English-speaking people.[1] Except where passages from the writings of authors of repute are included, the language will be without archaic flavour,[2] the sentences not too involved in structure, and the subject-matter interesting from the pupil's point of view. Stated briefly, the aim of the reader will in both cases be to introduce the pupil to good modern English—to understand and appreciate it and to use such turns of expression as are in current and most frequent use.

[1] 'Whoever,' writes Professor Ritchie (*Modern Teacher*, p. 78), 'first applied the damaging term "snippets" to that humble, necessary form of literature did an evil service to the study of modern languages.'

[2] 'It is the living language that is chiefly to be studied. . . . What we want to give is a mastery and comprehension of the use of English in modern literature and in daily life' (Sir Philip Hartog).

In the teaching of the reader we have to distinguish between the teaching of *language* and the teaching of *literature*. Briefly, language is for assimilation, and literature for appreciation. Both are concerned with the technique of writing, but in the study of language that technique is studied with a view to improve one's own writing, and in the case of literature to promote intelligent appreciation of good writing.

TEACHING LITERARY APPRECIATION

Literature is ' the best that has been thought and said in the world ', the delightful presented in words, and if it is not found to be so, it is because it is presented too soon in the course or inadequately explained. The teaching of literature to be of value to the pupil must mean his introduction to the best in thought and expression in the language. What he reads must touch his life, not only in the sense that it treats of his interests, but in the deeper sense that it arouses in him emotions of satisfaction and of joy in what he somehow realizes to be beautiful and fitting, and in so doing keeps turning his soul and his aspirations to what in human life is most alive, most permanent, most fundamental. ' It is fatal to make literature a mere knowledge subject—to concentrate on the getting up of the actual subject-matter or of elaborate annotations ',[1] and equally fatal for the teacher not to act as a wise guide to the pupil, drawing his attention to beauties of expression which, but for such direction, would escape unnoticed. ' Do you long for the conversation of the wise ? ' asks Ruskin in the oft-quoted passage from *Sesame and Lilies*, and replies : ' Learn to understand it, and you shall hear it. But on other terms ?—No.'[2]

[1] *The Teaching of English in England*, p. 117.

[2] The results of an experiment conducted to ascertain how far, if at all, the average school pupil is able of himself to interpret and appreciate poetry aright is given in *Thought and Language*, pp. 252-62. Dr. Ballard remarks that the results ' afford distinct evidence of the value of direct and definite instruction in literature '.

The study of literature means the study of a poem or a prose passage for the sake of its substance, its form, and its style.

Form is fundamental, because it determines treatment and vocabulary. A guide book's account of a waterfall and an essayist's differ in form, the former generally being a series of jottings conveying information of interest to visitors, and the latter a well co-ordinated piece of writing aiming at reproducing in the mind of the reader the impression made by the sight of the waterfall on the writer's mind. In point of phraseology too, though descriptive phrases may be a common feature, the use of words is likely to be subtler in the essay than in ' the plain, unvarnished tale '. In the study of form we shall begin with the simple before the complex—narrative before exposition or reflection in prose, and the ballad before the sonnet in poetry.

From form, or the manner in which a writer presents his theme, we proceed to a consideration of the language. The right ordering of both material and language is the mark of good writing, and appreciation (which is an act of judgement) is a recognition of skill in this ordering.

Robert Louis Stevenson tells us that his mind was forever fitting what he saw with appropriate words—that he lived with words; and ' the appreciation of literature ', as Thorndike says, ' requires knowledge of the meaning of words '.[1] In the teaching of literature ' it is the force and beauty of words to which attention should be primarily directed ',[2] for good writers employ ' special words of witchcraft ', to use Hilaire Belloc's expression, and if we would see the scenes they depict and feel the thrills that contemplation of the scenes produces, we must study their diction. For this reason Ruskin urges the closest possible study of a writer's words, not, of course, as an end in itself, but as a means to an end.

[1] *Principles of Teaching*, p. 43.
[2] Tomkinson, *The Teaching of English*, p. 182.

Reference must here be made in passing to figures of speech. A figure is a departure from commonplace modes of expression, and is resorted to in order to strengthen and beautify writing. The most striking figure is *metaphor*, the oldest and in some ways the most beautiful *personification*. The figures that need special consideration in high school work are: *simile*, *metaphor*, *allegory* (sustained metaphor), *personification*, *metonymy* (with *synecdoche*). Allegory is very largely employed in didactic verse, and recognition of the figure is an aid to comprehension. Metonymy confronts us in proverbial expressions, and is of fairly frequent occurrence in the poetry read in high school classes. As a figure by which the name of one object is given to another, not by way of comparison (as in metaphor), but because one suggests the other by association of ideas, metonymy enables us, at times, to break away from conventional modes of expression, and to import brevity and force into our writing. With the possible exception of *transferred epithet*, no other figures than those just mentioned need be taught in high school classes.

So far as the subject-matter of literature is concerned, much may be done to awaken interest in it by the rapid reading of books in the school or class library. Pleasure in incident, adventure, and romance, in a thrilling story for the story's sake, in tales of achievement, of wonderful inventions and discoveries, and of the possible in imagination though impossible in present fact is a tremendous asset to one beginning the serious study of literature. Sometimes the approach lies through interest in the personality of an author. Certain kinds of literature attract the reader through the unique or fascinating personality of the author, and in this case some preliminary acquaintance with the man or with his topic in the particular circumstances of his time and place may throw light upon the matter or manner of his writing. This would naturally lead to the reading of biography.

To sum up, literary interest has three aspects, of which one or other is often uppermost in the attention of the reader, according to his personal bias and the special characteristics of his author. *We may distinguish these as interest in the manner, interest in the matter, and interest in the man.*

POETRY

Coleridge once defined prose as 'words in their best order' and poetry as 'the best words in their best order', stating in effect that poetry is a more powerful form of expression than prose. It is more powerful because it 'affects the whole man, not only through his intellect, but through his senses and what is loosely called his imagination, and works upon his emotions'.[1]

Not only does a poet choose his words with care, but he also arranges them so as to produce rhythm or music. The regular 'beat' of his verse tends to lull the mind to sleep, and 'puts it into a proper state to receive the full message of the poem'.[2] Even poetry that does not rise above the level of versified prose is not unpleasant to read, on account of its metre. Mood, as Lamborn observes, is far more important in poetry than meaning.[3] Rhythm has often a close bearing on meaning. The speed with which Sir Bedivere acts is well reflected in the following lines from *Morte d'Arthur*:

> Then quickly rose Sir Bedivere, and ran,
> And, leaping down the ridges lightly, plunged
> Among the bulrush beds, and clutch'd the sword,
> And strongly wheel'd and threw it.

Dr. Hayward[4] points out how the change from iambic to anapaestic in the fifth line of the following stanza from

[1] L. S. Harris, *The Nature of English Poetry* (Dent), p. 28.
[2] Ballard, *Thought and Language*, p. 245.
[3] *Expression in Speech and Writing* (Clarendon Press), p. 94.
[4] *The Lesson in Appreciation* (Macmillan), p. 78.

The Slave's Dream suggests 'powerfully the galloping of the horse':

And then at furious speed he rode
  Along the Niger's bank,
His bridle-reins were golden chains,
  And with a martial clank,
At each leap he could feel his scabbard of steel
  Smiting his stallion's flank.

It is sometimes said that verse should be read 'as if you were talking'; but to 'speak' verse in this sense is to destroy much of its beauty. The poet, as Dr. Hayward points out, 'relied on his music for the full expression of what he has to say', and if he has 'deliberately emphasized his purpose by imposing regular rhythms on his work, it cannot be right for us to destroy or obscure those rhythms!'[1]

Poetry, more than prose, needs to be visualized to be appreciated, and this means that in the teaching of it the right association of ideas is more important than mere 'meanings'. If the pupil is to appreciate a poetical metaphor, 'we must supply him with experience that will make it meaningful', i.e. we must call up images similar to those in the poet's mind. The sympathetic guidance of the teacher is even more necessary in the teaching of poetry than of prose, and it is always well to remember, on good authority, that 'aesthetic appreciation is not a natural sentiment', though 'the exact ratio and relation that should exist between indirect and direct methods of teaching are beyond the power of any present-day educationist to define or determine'.[2]

By the appreciation of poetry, then, we mean 'the way our mind grasps all the sides of a poem—its central experience, the images by which it presents the experience, and the music of the rhythm, rhyme, and

[1] *The Lesson in Appreciation*, p. 49 and p. 63. See Harvey Williams, *English as 'The Second Language'* (Oxford University Press), pp. 51-4.

[2] Hayward, *op. cit.*, pp. 189-96.

words which express the tone and inner spirit of the experience '.[1]

The teacher may, with advantage, consult the following books:

Lascelles Abercrombie, *Poetry: Its Music and Meaning.*

The Golden Treasury, Book IV, edited with Appreciations by E. A. Greening Lamborn and Notes by C. B. Wheeler.

(Both books are published by the Oxford University Press.)

LITERARY ALLUSIONS

Every Englishman has what Quiller-Couch has called ' an inherited sense of the Bible '. To the zeal of Tyndale in bringing a knowledge of the English Bible within the reach of the 'boy that draweth the plowe' is to be attributed the simplicity of biblical language and the purity of its vocabulary. Its cadences and phrases have for three hundred years exercised a most powerful effect upon the emotions of English writers, and many of its phrases are to be met with in current English.

Next to the Bible, Shakespeare has ' no equal with regard to the extent and profundity of his influence on the English language '.[2] Many of his phrases have entered into the texture of the diction of literature and daily conversation, and references to his characters and incidents from his plays are not infrequent.

Greek and Roman culture has profoundly influenced English literature, and classical allusions still occur, though the classical tradition is not so strong as it once used to be. To the Greek the whole process of Nature was regarded as moral and human. This ' personifying impetus ', as Bain called it, is found in more than one English poet, notably in Wordsworth. As regards Latin writers, the influence of Cicero is seen in the speeches of Burke, of Juvenal in Johnson's

[1] Edward Parker, ' A View of Poetry and Appreciation ', *Teaching* i, p. 154. See the article 'The Teaching of Poetry' by Henry Martin, in *Teaching*, ix, pp. 6-16.

[2] Bradley, *The Making of English*, p. 229.

verse, while Shakespeare took many a story from the poet Ovid (the story of 'Thisbe and Pyramus', for example). The English course should naturally acquaint the pupil, first hand, with some of the classical stories and allusions. Kingsley and Hawthorne, among other writers, have written pleasantly on classical subjects, and extracts from their works may be read.

Senior pupils should be encouraged to consult a classical dictionary and a concordance to the Bible.

THE LINGUISTIC AIM

'The careful study of good models is essential as a discipline in the craftsmanship of English.'[1] It not only acquaints the pupil, first hand, with literary forms, but also provides abundant examples of the correct and effective use of language. No teacher, therefore, can teach literary appreciation successfully without increasing the pupil's command of the language, provided, of course, the critical study of models is followed by practice in the writing of English.

The exercises that may be based on a text are of four main classes:

1. Exercises—generally short—in the use of phraseology.
2. Drill exercises in the manipulation of language.
3. Exercises in the study of literary forms.
4. Imitative exercises in free composition.

THE STUDY OF PHRASEOLOGY

Usages may be grouped under two heads: (1) grammatical constructions and (2) special idioms. Under the first head comes all that relates to sentence structure. Under the second head such matters as prepositional usages and a host of others come in for consideration. As the pupil accumulates linguistic experience from his reading,

[1] *Handbook of Suggestions for Teachers*, p. 109.

he will endeavour to embody much of his material in his continuous compositions. The shades of meanings of words, the kind of context in which any particular word may be used, and the 'atmosphere' of words are all matters that will receive special consideration under vocabulary. The study of synonymns and antonyms will naturally be included, so that the pupil may see how the genius of the language has appointed for each word 'a definite sphere to which it must be confined, not allowing any two words to be used with precisely the same meaning'.[1]

DRILL EXERCISES

Exercises of the second type include: (1) the transformation of sentences as an aid to expression, (2) the writing of summaries as an exercise in thought analysis and the effective use of words, and (3) the paraphrase of poetry and prose as an exercise more in the search of the apt expression than as a test in comprehension. The purpose of the first of these exercises has already been commented upon, and here we shall only consider précis and paraphrase as language exercises. Both are difficult exercises, only suitable for pupils who have made considerable progress in the study of English.[2]

Elementary exercises in précis may, however, be set in the lower classes, such as, (1) substituting words for phrases in sentences, e.g. Before *the rising of the sun* (sunrise) I had set out, (2) writing telegrams, and (3) giving briefly the substance of paragraphs in the text for intensive study. Précis-writing proper begins with the summarizing of conversation and passages in which the trend of thought can be given more concisely than in the original by omitting, perhaps, explanatory remarks. The exercise forms an excellent training in judgement as well as in clear, concise, and effective expression. Cobbett's remarks are here much to the point:

[1] Richard Wilson, *Lingua Materna* (Edward Arnold), p. 51.
[2] See p. 131.

'One of the greatest of all faults in writing and in speaking is this: the using of many words to say little. In order to guard yourself against this fault, inquire what is the substance or amount of what you have to say. Take a long speech, and put down upon paper what the amount of it is. You will mostly find that the amount is very small; but at any rate when you get it, you will then be able to examine it and to tell what it is worth. A very few examinations of this sort will so frighten you, that you will be forever upon your guard against talking a great deal and saying little.'

The full-length exercise in paraphrase is approved by some and condemned by others. If the purpose of the exercise is only to test comprehension, then it has no place in the English course in India, because there is a more efficient test ready to hand, viz. translation into the mother-tongue. If, however, the aim is 'to make literature of the paraphrase',[1] then there is a very definite place for the exercise in the teaching of English. To paraphrase develops, as Matthew Arnold said it did, a special faculty—a distinctly literary faculty; for it sends one in search of the right phrase—the eternal quest of literature—and brings out the full implications and beauty of many a condensed remark, being, therefore, something more than a 'translation' from the foreign language into the foreign language. Paraphrase is an instrument in the study of literature, for it forms a necessary part of annotation, and if the pupil is to do his own annotation, he must acquire facility in paraphrasing. Even an exercise like the following calls for skill in paraphrasing:

Substitute other phrases for those italicized: 'In the Punjab *the temperature rises* in April and May, but *in the latter half* of June the *rainy season supervenes*.' (It gets hot; towards the end; the rains; sets in.)

Jespersen gives the following interesting exercise as an example of how to further the pupil's familiarity with the resources of the language he is learning:

[1] Tomkinson, *The Teaching of English*, p. 151.

'The advantage of the English ships lay not in bulk, but in construction.'

(*a*) In construction, not in bulk, lay the advantage of the English ships.

(*b*) The English ships were superior to the Spanish not in bulk, but in construction.

(*c*) The advantage of the English was the light construction of their ships.

(*d*) The English had not large ships, but they were better constructed.

(*e*) The English vessels were not large, but well constructed.[1]

Reference must here be made to an exercise allied to paraphrasing—the writing of a prose version of a narrative poem. The prose version may seek to bring out every detail mentioned in the poem, or give the story in an epitomized form. In both cases the exercise is a valuable one. In the first case it institutes an interesting comparison between verse and prose as regards form and diction. Though the stanza roughly corresponds to the paragraph, the arrangement of matter is at once more logical in prose, and the writing of the prose version is an interesting exercise in paragraphing. But the full-length exercise takes up more time than can always be spared for it, and as a test in comprehension and précis-writing the writing of the story of a poem in epitomized form is the more practical exercise.

Another allied exercise is re-writing in straightforward prose a condensed poetical description. The exercise aims at bringing out the full meaning and implications of significant epithets, and thus serves as an aid to visualization. (See Ex. 6, p. 214.)

THE STUDY OF LITERARY FORM

Exercises in the study of literary form consist of the careful examination of the structure of literary compositions

[1] *How to Teach a Foreign Language*, pp. 140-1.

with a view to noting the devices adopted for heightening effect.[1]

In the study of a *short story*, the pupil notes, for example, that a story may be either in prose or poetry, that there is action leading up to a climax (called ' the point of the story '), that the reader's interest is maintained by the suspense in which he is held, and that the fewer the occasions for explanation the less is the action impeded, and the greater in consequence the interest aroused. By way of illustration, let us take first the episode ' Moses at the Fair ' in the *Vicar of Wakefield*. Here Goldsmith works up our interest in Moses by means of the references to his sagacity (especially his mother's remarks), and so heightens the effect of the unexpected *denouement*. Descriptive touches do not obtrude, but lend reality to the scene. The portrayal of character is woven into the narrative. As in a drama, it is from what Mrs. Primrose says that we form our opinion of her character, and the Thornhill-Burchell interlude, while advancing the plot of the main story, affords a further opportunity for the study of her character. The Vicar's good sense is in refreshing contrast with his wife's impetuosity and crass stupidity. The climax reached, what took place at the fair is told us in a short paragraph, and the whole episode thus reduces itself to a character study. When, by way of contrast, we turn to *Lochinvar*, we find that it is more from what he does than what he says that we form our impression of the dashing young Lord Lochinvar, for the poem is one of action rather than of character; the author's purpose is to tell a stirring tale in as few words as possible. The poem begins with the present, and the story of the past is told by the hero. There are many verbs and few descriptive phrases. A significant line is ' And the bridegroom stood dangling his bonnet and plume '.

[1] See *English Composition*, by A. Cruse (Oxford University Press) and *A Practical Course in Secondary English*, by Ogilvie and Albert (Harrap).

We have distinguished four kinds of composition, though the four classes seldom occur entirely distinct from one another.

Let us consider description. To describe is to paint in words. While a picture appeals primarily to the sight, a description may appeal to other senses as well. But a description is written from some particular point of view, and includes only such details as are relevant to the writer's purpose. Sometimes descriptions take the form of explanations, when descriptive composition becomes expository. Again, a dialogue may throw light on the character or circumstances of the speakers, and dialogue may thus become a species of descriptive composition. In the writing of stories all four forms of composition may have to be employed, description and dialogue most certainly. But a clever writer is careful when and how he introduces description, since of the two forms of writing—description and dialogue—dialogue is more interesting to the average reader. In a story like Hawthorne's *The Paradise of Children* the clever placing of explanatory matter would necessarily be commented upon.

Under *form*, verse forms also will be taught. There are three main types of poetry—narrative, lyrical, and dramatic. Under narrative poetry we have the ballad, the epic, and the romance ; under lyrical the short poem of lyrical type, the ode, the elegy, the sonnet ; under dramatic tragedy, comedy, melodrama. Each kind of poetry has its own appropriate method of appreciation, and we must be clear to which kind, and even sub-kind, a particular poem belongs before we can approach it rightly.[1]

As Professor Amaranatha Jha remarks in an article on the teaching of English in India contributed to *Teaching*,[2] when the boy comes to the high school stage, he is able to think for himself and to know his tastes and distastes, and

[1] Parker, *Teaching*, i, p. 162.
[2] Vol. i, p. 178.

there is hardly a normal, healthy, full-blooded lad to whom literature in some form or other does not make an appeal. Extracts for inclusion in textbooks must therefore be carefully selected—' pleasant primarily and well written, and only incidentally instructive '. And ' the sovereign method is not to alarm and frighten the aspiring student ; let him see the best models and live in their company '.

IMITATIVE EXERCISES IN FREE COMPOSITION

The pupil's close study of models is not, however, an end in itself, but a means to an end, the end being the writing of English with insight and skill and an increasing sense of the meaning of words and idiomatic expressions.

Having studied his models, therefore, the pupil writes descriptions, dialogues, stories, etc., in imitation of those read in his text, beginning with the writing of paragraphs. The purpose of the exercises will be to perfect technique, while those considered in the last chapter were for cultivating fluency of expression. No method of teaching literature is complete which does not make provision for creative work by the pupil.[1]

SELF-STUDY METHODS

In setting work for independent study by the pupil, we must see that there is a fair prospect of its being done by him without outside help. In the study of a poem, for example, it may be reasonable to ask him to analyse it into its several parts, but unreasonable to expect him to look up allusions without the requisite works of reference. Nor is it always possible for the teacher to supply him with sheets of notes and directions (as supplied by the tutors of correspondence colleges), if facilities for the duplication of written matter do not exist. Any scheme for the promotion of self-study on the part of the pupil must be practicable, or it is apt to bring the whole plan into disrepute. In the

[1] Tomkinson, *The Teaching of English*, p. 184.

notes that follow, the points at which work for self-study may be set is indicated, and here all that need be said is that in the study of the text for extensive study, self-study methods may largely be employed, for a syllabus of work can easily be drawn up and dictated to the pupils from time to time. Here it may be noted that it is officially stated that the Dalton Plan does not do away with class lessons, but tries to strike the right balance between teaching and learning. (The 'plan' is described briefly in Woodburne's *Human Nature and Education*, Oxford University Press, pp. 237-9.)

ILLUSTRATIVE PROCEDURES

I. THE INTENSIVE STUDY OF PROSE

Let us take for consideration the opening paragraphs (slightly adapted) of Lockhart's description of Sir Walter Scott's study at Edinburgh:

'Scott occupied as his den in his house in Edinburgh a small square room behind the dining parlour. It had but a single venetian window, opening on a patch of turf not much bigger than itself, and the aspect of the place was on the whole sombre.

'The walls were entirely clothed with books. A dozen volumes or so, needed for reference, were placed close by him on a small movable frame. All the rest were in their proper shelves, and wherever a volume had been lent, its place was occupied by a wooden block of the same size, having a card with the name of the borrower and date of the loan tacked on its front.

'Every case and shelf was accurately lettered, and the works arranged in an orderly manner: history and biography on one side, poetry and drama on another, law books and dictionaries behind his own chair. The only table was a massive piece of furniture, with a desk on either side, so that a secretary might work opposite to him when he chose.'

I. We shall first study the *form* of the passage.

Aim.—Intelligent reading, i.e. correct visualization (involving subject-analysis and the noting of significant details).

1. To motivate the reading the class is asked to give the heads under which a description of the classroom would be written, viz. size, shape, situation, lighting, and furniture.

2. The passage is then read and analysed.

The author groups his facts under the heads: size, shape, situation, lighting, and furniture.

We notice that the division of matter between paragraphs 2 and 3 is not quite clear, for books and furniture are made mention of in both; but paragraph 2 gives the general impression and paragraph 3 the particular.

3. Hints for self-study: (1) How was the room furnished? (2) Is there anything that is not described? (The door and the ceiling, for example.) (3) Look up the meaning of the new words as far as possible.

II. We next study the *language*.

Aim.—To note the sequence and structure of the paragraphs. To study the language—as a vehicle (1) of thought and (2) of expression.

1. The writer plunges straight into his subject.

The paragraphs form a sort of chain, 'The walls' connecting paragraphs 1 and 2 together and 'Every case and shelf' paragraphs 2 and 3.

In the paragraphs the sentences are related one to another; e.g. in paragraph 2 'volumes' relates to 'books' of the first sentence and 'All the rest' refers by way of contrast to 'A dozen volumes'. If the second sentence were recast as follows, the flow of ideas would not be so easy as it is in the text: 'Close by him on a movable frame a dozen volumes or so needful for reference were placed.'

2. (1) The language is studied, and it is noted that it is on the whole simple; but the background is unfamiliar to the pupil.

Though the *Concise Oxford Dictionary* deals adequately with the following phraseology, it is advisable for the teacher to reserve it for explanation and comment, the pupil being entrusted with the task of looking up the rest of the new words himself:

den	venetian window	lettered
parlour	clothed (with books)	tacked
needful for	movable frame	desk (on table)

In regard to the *card,* it may be pointed out that the *title* of the book was most probably noted on it as well.

(2) As regards grammatical structure, the first feature of the language that strikes one is the author's partiality for the participle, e.g. opening on (not 'which opened on'), having a card (not 'which had a card'). Its use makes the language easy and natural.

The use of the absolute construction in the first sentence of paragraph 3 is next noted, and the pupils asked to supply the ellipsis ('being arranged'). We also note the omission of 'were' after 'works'.

There is last of all the construction of the clause 'so that a secretary . . .' Why was there a desk? So that . . . Therefore the adverbial clause modifies the verb 'was' (which is used as a verb of complete predication).

3. The acquisition vocabulary is isolated, and its use practised.

First we obtain a summary giving the essential ideas: 'Scott's study was a small, square, dark room, with a *massive* table in it with desks for two. All round the walls were bookcases in which the books were *arranged in an orderly manner*. Near the table was a small bookcase containing a few *works of reference*.'

Practice is provided in the use of the more useful phraseology, thus:

1. *Needful*. Exercise is needful (necessary, requisite) for health.

2. *Movable*. That is a movable blackboard. Christmas is not a movable feast.

3. *Occupy.* A wooden block having the name of the book lent tacked on it occupied the place of the book.

4. *Choose.* You may go home if you choose to do so. He may send for you if he chooses to do so.

5. '*Patch of*' *and* '*open on*'. What did the window open on? Was the patch of turf bigger or smaller than the room?

A few exercises in word-building may be set, according to the state of the pupils' vocabulary.

2. THE FIRST READING OF A POEM

The first reading of a poem will be without break, so that the class may gain a general view of its plan and purpose. Let us take *Lord Ullin's Daughter.*

1. We begin with an introductory talk about Scotland and how in years gone by the whole country was ruled by several chiefs, some of whom were only petty landlords.

Scotland is divided into the Highlands and Lowlands, the Firth of Forth marking the division. There was great rivalry between the lords of the Highlands and the Lowlands.

Off the west coast of Mull there is a small island, four and a half miles long by two broad. Once the Lord of Ulva—as the island was called—wanted to marry the beautiful daughter of a proud nobleman of the Lowlands, and difficulties arose.

Two English poets have told the story of the two lovers —Campbell and Shelley. Campbell was a Scotsman, and a popular poet. He died ninety years ago, and was buried in Westminster Abbey, London.

2. The poem is read with the minimum of explanation, and attention drawn to the title and to the fact that Shelley named his poem *The Fugitives.*

The following explanations are given: *A silver pound,* the pound sterling was originally the weight of one pound of silver. Without the addition of 'silver' the word 'pound' in the Highlands would have meant 'pound Scots', which

was one-twelfth the value of the English pound. *Wight*, man; an old English word. *Winsome*, pleasing, sweet. *Bonny*, handsome; a favourite Scotch word. *Apace*, rapidly. *Water-wraith*, spirit of the stream. *Scowl of heaven*, the darkening of the sky. *Drearer*, from 'drear'; we generally use 'drearier', derived from 'dreary'.

3. The detailed study of the poem, section by section, is deferred to the next two or three lessons. Meanwhile the following exercises are set for self-study: (1) Into how many parts may we divide the poem? (2) For how many days had the fugitives been riding? (3) What would Lord Ullin have done had he overtaken them? (4) Are any of the actors described? And if so, how?

3. WRITING THE STORY OF A NARRATIVE POEM

1. The poem *The Hand-Post* by Jane Taylor is read and analysed thus: (1) *The hero*—Henry, a brave fellow, (2) *the way*—lonely (so stated in the last stanza) and over a heath, between hedges, (3) *the time*—late one evening after a storm, sky overcast, still lightning, water standing in ruts, strong wind blowing, (4) *the story*—Henry mistakes a white sign-post for a ghost, but summoning up his courage, walks up to it, and finds out what it is.

2. The prose version may begin thus: 'Late one evening a man named Henry was walking home across a heath. It was a lonely path between dark hedges and full of ruts, in which water was standing from a recent storm. Now and then a flash of lightning lit up the gloom, and a strong wind blew.'

3. If a brief version is aimed at, it might run as follows: 'Late one evening, after a storm, a man named Henry walked down a lonely path across a heath. Suddenly an owlet flew past him, screaming, and this so frightened him that he walked on as fast as possible. Just then he thought he saw a ghost in his path—something white with its arms held out wide. But he walked bravely up to it, and found

it to be only a sign-post. He was very amused at his mistake.'

4. THE PERSONAL NOTE IN POETRY

Charles's Wain[1]

Today I want you to try to understand, with my help, a pretty poem written by an Englishman who spent many years of his life in India, and was Lieutenant-Governor of the United Provinces about thirty-five years ago. He speaks from India and addresses his little daughter in England. He wants her to understand how the stars may be a connecting link between them, and that the same constellations which she sees over her head in the West are also shining over him in the East, and may serve to remind them of one another. The constellation he dwells upon is called Charles's Wain (wain is another name for wagon), but another, and perhaps more usual, name for this constellation is the Great Bear. You remember, don't you, our explanation of the North Pole, and how we ran a pencil through an orange and so discovered where the North Pole would be ? If you were to lengthen this pencil on and up into the sky, you would presently come to a star which goes by the name of the Pole Star. As Commander Peary stood at the North Pole, this star must have been directly over his head. Quite near to it is Charles's Wain, a constellation of seven bright stars, which appear, owing to the movement of the earth, to move during the night right round the Pole Star. Sir Alfred Lyall tells how these stars guide him at night to his tent, and when he wakes in the morning and sees them low on the horizon, he knows it is time to get up and start the day's work. He contrasts the bustling, noisy life of Western countries, with its chiming clocks and rushing trains, with the simple Eastern life, where people tell the time by the stars.

[1] Quoted from *The New Method Indian Readers*, Book IV, p. 244, published by R. S. M. Gulab Singh & Sons, Lahore, Punjab.

In the early Spring as the nights grow shorter,
Some clear cold eve, when the clouds are high,
Just as you're going to bed, my daughter,
Linger, and look at the northern sky.

There you will see, if the stars you're wise in,
Over the edge of the darkened plain,
One by one in the heavens uprising,
The seven bright beacons of Charles's Wain.

All the night long you may watch them turning
Round in their course by the Polar star;
Slowly they sink and at dawn are burning
Low on the line of the world afar.

Often they guide me, by dim tracks wending,
In the evenings late, to an Indian tent,
Or the stars, as I wake, are to earth descending,
Just as they touch it the night is spent.

Then as they dip I may take their warning,
Saddle and ride in the silent air;
Swiftly they vanish and cometh the morning,
Cometh the day with its noise and glare.

But the Wain's last lustre fitfully glances
O'er shadowy camels who softly pace,
On the watchman's fire, and the horseman's lances,
Or a wayside mere with a still wan face.

Thus when you look at the seven stars yonder,
Think, nor in years that will come forget,
Here in the dark how often I wander,
Sleep when they rise, and start when they set.

In the West there is clanging of clocks from the steeple,
Ringing of bells and rushing of train;
In the East the journeys of simple people
Are timed and lighted by Charles's Wain.

SIR ALFRED LYALL

5. ELICITING THE SUBSTANCE OF A POEM

By the Sea[1]

It is a beauteous evening, calm and free,
The holy time is quiet as a Nun
Breathless with adoration ; the broad sun
Is sinking down in its tranquillity ;
The gentleness of heaven broods o'er the Sea :
Listen ! the mighty Being is awake,
And doth with his eternal motion make
A sound like thunder—everlastingly.
Dear Child ! dear Girl ! that walkest with me here,
If thou appear untouched by solemn thought,
Thy nature is not therefore less divine :
Thou liest in Abraham's bosom all the year ;
And worshipp'st at the Temple's inner shrine,
God being with thee when we know it not.

[Go straight to the heart of the poem. Tell the pupils that Wordsworth was standing by the sea, and that in the poem he describes what he sees and what he feels.] Let us find out from the poem first what he sees. I will read the poem.

Read over the poem silently and tell me what the poet sees. (Sun, sea.) What is the sun doing? (Sinking.) Then what time of day is it? (Evening.) Are there any other words that tell us it is evening? (It is a beauteous evening.)

What kind of evening is it? (A beauteous evening.) Anything else? (Calm and free.) *Free* means *clear*. First, the poet tells us that the evening is beautiful and clear. Then he says it is calm. Look at line 2 and say what kind of evening it is. (Quiet.) The evening is then calm and quiet. Read the poem and say what words tell us that the evening is calm and quiet. (The holy time is

[1] Extracted from the article, 'The Appreciation of English Poetry in Indian Schools', by H. Champion in *Teaching*, i, pp. 63-4.

quiet, the sun is sinking in tranquillity, the gentleness of heaven.)

Remember these words. Now look at line 2 again. The poet says that the holy time is—complete the sentence. (' The holy time is quiet as a nun breathless with adoration.') That is a beautiful picture. Let us close our eyes and think of a devout woman praying to God. Her soul is so concentrated on God that no sound comes from her; she hardly breathes; she is breathless with adoration. In these words the poet tells us that the evening is very quiet, and that fills him with awe and reverence because he is in the presence of something that is holy. It makes him think of holy things. Are there any other words that tell us that the evening is holy? (Gentleness of heaven, mighty Being.)

Now let us go over what we have studied. [Let the pupils give the first part of the paraphrase below.]

But is the evening absolutely quiet? Read lines 4 to 6. What sound is there? (A sound like thunder.) Does it stop or go on continuously? It goes on—complete the sentence by using a word in the poem. (It goes on everlastingly.) Who makes the sound? (The mighty Being.) The poet means that there is a low murmur of the sea that is like distant thunder. He pictures the sound as being made by the movement of a mighty God.

I will read the last six lines of the poem. [Reads.] Whom is the poet thinking about? Evening, sun, sea? (No, the girl.) Does the poet feel the solemnity of the evening? (Yes.) Does the girl feel the solemnity of the evening? What does the poet say? (' If thou appear untouched by solemn thought.') She does not feel the solemnity of the evening. Does that mean that she does not care for solemn things, that she has no soul? What does the poet say? (' Thy nature is not therefore less divine.') He says that although she does not feel the beauty and solemnity of the evening, this does not mean that she does not care for solemn things. He says that she is

innocent of evil, and lives always near to God. That is the meaning of 'Thou liest in Abraham's bosom all the year.' Look at the last line. [Elicit.] This means that God is always with the young and innocent, although we cannot see it.

Now let us gather up what we have learnt from our study of the poem. [Elicit.] (The evening is beautiful and clear. It is calm and quiet. It is so quiet that it fills me with awe, and makes me think of holy things. The sun is sinking peacefully. A gentleness which seems to come from heaven is on the sea. The only sound is the low murmur of the sea, which goes on continuously and which is like distant thunder. It is a sound which might be made by the movement of a mighty God. The girl that is with me does not appear to feel the solemnity of the evening. But that does not mean that she does not care for solemn things, that she has no soul. For she is innocent of evil and lives near to God always. God is always with the young and innocent, although we cannot see it.) [*Abraham's bosom*: from S. Luke xvi. 22, where Lazarus is so described. 'The phrase is generally used only of the dead' (C. B. Wheeler).]

XII

ENGLISH AS A MEDIUM OF INSTRUCTION

THE TEACHING OF ENGLISH IN INDIA

THE teaching of English in India goes back to the Dispatch of 1854 (drafted, it is said, by J. S. Mill), which is often described as the Magna Charta of English Education in India. In Section 13, however, it was stated that it was not intended ' to substitute English for the vernaculars '. The policy decided upon was based on ' the theory of filtration ', viz. an English education for the upper classes, with the idea that they would act as intermediaries, ' filtering ' modern knowledge from English into the vernaculars.

Though to some it was obvious ' that a language so difficult as English, and so utterly discordant with every Indian dialect could never become the universal medium of instruction ',[1] to others, as to Lord Macaulay in his famous Minute of 1835, it seemed ' quite possible to make thoroughly good English scholars ' of all who desired to learn the English language. This conviction, coupled with the popular demand for English education, soon gave the study of English undue importance, and the study of the vernaculars began to be neglected in secondary schools. The Education Commission of 1882 noted the dissatisfaction felt in some quarters with the exclusive use of English as the medium of instruction in teaching, and the Education Commission of 1902 protested against the neglect of the vernaculars, while the Calcutta University Commission of 1917-19 sought to adjust the claims of English and the vernaculars in a manner that is at once helpful, by assigning different spheres of activity to each. The Commissioners

[1] Wilson, *History of British India* (1848).

wrote : ' We are disposed to think that the educated classes in the various provinces of India will wish to be bilingual, to use their mother-tongue for those dear and intimate things which form part of life from infancy upwards and are the very breath and substance of poetry and national feeling, to use English as a means of inter-communication necessary for the maintenance of the unity of India, and of touch with other countries, for mutual exchange and stimulation of ideas in the sphere of scholarship and science, and for promotion of that inter-provincial and international commerce and industry on which the economic future of India will largely depend.' (Volume V, p. 29.)

THE PROBLEM OF BILINGUALISM

It is maintained nowadays that for the average man a practical command of English will always suffice and that there is no need of turning out scholars in English in any large numbers, the language of true culture being the mother-tongue. But the term ' practical command ', we feel at once, is vague, and needs to be defined in terms of school practice, if it is not to remain inoperative in the shaping of a policy to direct the teaching of English in India. We are here confronted with what is sometimes referred to as *the problem of bilingualism*, the solution of which lies in finding for English its legitimate place in the school curriculum as a second language.

English is generally found to be the most difficult subject of the curriculum, and non-promotion from class to class is more often than not due to failure to reach a satisfactory standard of efficiency in the subject. Moreover, ' the brain effort required to master two languages instead of one certainly diminishes the child's power of learning other things which might and ought to be learned '.[1] While, therefore, a knowledge of English is of great value to the Indian student, more especially in the access it gives to vast stores of knowledge, he should not be made to pay too

[1] Jespersen, *Language*, p. 148.

dearly for it by too high a value being set on the ability to express oneself in English with the freedom and accuracy of the native. 'Languages', as is pointed out in *Modern Studies*, 'are a means, and not an end in themselves, and this fact should not be forgotten in connexion with the learning of foreign languages as a part of education.' The fact that, ultimately at any rate, subject-matter counts for more than language in the learning of English needs always to be borne in mind, so that the teacher may find a solution of the problem of bilingualism in laying a sure foundation in a passive knowledge of English, as required by our third principle. The acquisition of such a command of the language is not beyond the average student, and the average pupil having to be considered in any educational programme, the principle involved may be considered to be both practicable and practical.[1]

ENGLISH AS A MEDIUM OF INSTRUCTION

The study of English as a separate subject of the curriculum being admitted to be of considerable difficulty, there seems, on the face of it, to be no reason for making it the medium of expression in the teaching of the rest of the subjects of the curriculum, except if the old view regarding 'English Education' is to prevail, viz. an education given entirely in English. This view, however, persists. When, some years back, the vernacular was made the medium of instruction in the lower classes in the teaching of the usual subjects other than English, there were several who viewed the reform as a retrograde step bound to affect adversely the standard of English, and the retention of English as the medium of instruction in the upper classes still has its defenders, though the view that the mother-tongue should be made the medium of expression—even when textbooks in English are used—is steadily gaining

[1] West, *Bilingualism*, p. 90: 'If a child's education is bilingual in its receptive aspect, but unilingual in its expressive aspect, bilingualism is not necessarily a handicap.'

ground. As Mayhew remarks, 'confusion is worse confounded by failure to distinguish English as a medium from English as a subject of instruction'.[1]

In 1925 the Senate of the Bombay University allowed candidates for the Matriculation Examination the option of answering the paper in History and Indian Classical Languages in English or the mother-tongue, and in 1929 the number of candidates writing their answers in English and of those writing them in the mother-tongue was nearly equal, each group containing a little over 5,000 candidates. The time was considered opportune for conducting the first periodical investigation into the effects of the concession on the work in History. In all except three of the thirteen centres the work of the candidates answering in the mother-tongue was distinctly superior to that of the candidates answering in English, but the results in English, however, showed a corresponding depreciation. This was almost to be expected, since students weak in English elected to answer the History paper in the mother-tongue, and the falling off in efficiency cannot, therefore, be entirely attributed to the increasing use of the mother-tongue. At Poona, Baroda, and Nasik, where vernacularization was over 75 per cent, the work in English of the mother-tongue group was only a little weaker than that of the English group, while at Bombay and Darwar, where the extent of vernacularization was very small, the disparity between the two groups was greater. Though no final conclusion has been reached from the facts and figures given in the report as to the effect of vernacularization on progress in English, it is at least open to doubt whether the additional practice provided in the use of English by making it the medium of instruction for the other subjects of the curriculum is the right sort of practice for the better learning of the language, assuming for a moment that efficiency in all the other subjects of the curriculum may be sacrificed to progress in English. The sounder view would seem

[1] *The Education of India*, p. 88.

to be that expressed in the report, viz. that 'practice to be helpful must be practice of the right sort' or practice organized by the teacher of English.[1]

We may now consider the arguments for and against the use of English as the medium of instruction in the teaching of non-language subjects, since the teaching of English is affected by its use as a medium in other subjects.

ON BEHALF OF ENGLISH AS MEDIUM

On behalf of the retainers it is claimed that:

1. English serves as a kind of *lingua franca* in school, and, where subjects are taught through other media the question inevitably arises which medium it is to be, and various vernaculars assert their claims. The spectacle is then witnessed of either one vernacular predominating, with injustice to communities represented by others, or of different media existing side by side, with the consequent expense of multiplying staff and textbooks, and difficulties in arranging the time-table or finding accommodation simultaneously for class sections.

2. Each subject has its English technical terminology, and this terminology lacks suitable equivalents in the vernaculars, so that it is simpler to teach the subjects in English, especially in the higher classes of a school, where technical terms are more numerous. Further, if vernacular equivalents for these terms were invented, to teach them to a pupil would be just as difficult as teaching him the English terms, and would double his labour if he made a higher study of the subject in English at the university stage.

3. English itself is a language of such importance that every opportunity should be seized of giving the pupil practice in its use. To use it as a medium in other subjects

[1] A Report on the Use of the Mother-Tongue as the Medium of Instruction and Examination in Certain Subjects for the Matriculation Examination of the Bombay University, by M. R. Paranjpe. Occasional Reports No. 16, issued by the Government of India. See Som Nath Chib, *Language, Universities and Nationalism in India* (Oxford University Press).

provides that opportunity, for the pupil thereby learns to speak, hear, and write the language incidentally.

Considering the present low standard of English attainment in the ordinary matriculate admitted to a college, the loss of practice in English from the abandonment of English as a medium would mean a grave set-back to the student's university studies.

AGAINST ENGLISH AS MEDIUM

Answers are forthcoming to each of these three contentions. To the first it is replied that in all larger centres of population schools exist representative of the various communities, and that therefore it is unnecessary to have more than one vernacular in any one school. Hence the difficulty need arise only in small towns, and in this case a single vernacular satisfies the great majority, while it is open to the dissatisfied few to board in other schools. In any case, a general change of policy is not defensible for the sake of a few.

To the second argument the reply can be made that English technical terms can be transferred *transliterated* to the vernaculars in need of them, that the abandonment of English for vernaculars as a medium will lead to an enrichment of the vernaculars by those terms, and that thus a duplication at the university stage will also be saved; and that in any case the technical vocabulary required at the high school stage is not so large as to constitute a substantial addition to the pupil's work, and some of it will already have been learnt in the middle stage.

The third argument is demolished by the verdict of experienced teachers and headmasters, that the use of English as a medium hampers progress both in English and in subjects taught through English; in English, because the teachers of other subjects are not so much concerned in improving the pupil's English as in teaching their own subjects, and thus allow numerous errors in English to become habitual or leave it to the teacher of English to

undo the harm; and in subjects taught through English, because, in consequence of the difficulty of the medium, the pupil either masters the matter more slowly, or memorizes the words of the book. At the best the pupil's English loses as much in accuracy as it gains in fluency or increased vocabulary, while in his other subjects his progress is hampered. Thus the use of a vernacular medium is claimed as a condition of progress in all subjects, not excluding English itself.

The advantage is also adduced of the stimulus thus given to the development of vernacular school literature and the improvement in the pupil's vernacular, through his use of it in most of his lessons. One of the obstacles mentioned in this book in the way of the efficient teaching of English is the insufficient mastery of the vernacular. Thus the teaching of English may stand to gain in more ways than one through its abolition as a school medium for instruction in other subjects.

In regard to the argument that the absence of suitable textbooks in the vernacular is a reason why the English medium of expression should be adopted by teacher and pupil alike, there is nothing to prevent the vernacular so being used by the pupil for all expressional work. There is this decided advantage in the use of a textbook in English, that it prevents 'parrot-learning' by the pupil; and as regards loss in efficiency as a result of its use, this has been found to amount to 20·6 per cent (the conditions as to class, subject, and teaching being ideal).[1]

BEARING OF THE QUESTION ON METHOD IN TEACHING ENGLISH

Whatever be the balance of opinion on this controversial question, the important point for the teacher is the bearing of the use of English as a medium upon method in teaching English. Two practical considerations arise. One is

[1] West, *Bilingualism*, p. 85.

that, whatever the stage or subject in which English is introduced as a medium, the business of the teacher of English is so to adapt his teaching as to lighten the task of the pupil when he reaches that subject and stage. This he can do by modifying the pupil's working vocabulary accordingly, giving special lessons, say, in the preliminary year to introduce and practise the more essential parts of the vocabulary characteristic of that English medium used the following year. He may even anticipate to some extent the subject-matter of the future lessons, with the difference, however, that he will be treating it as a lesson in language in order that the next year's teacher may treat it as a lesson in the subject concerned. But there is a limit to this diversion of the ordinary course in English: the pupil's general progress in English must not be sacrificed to particular ends.

Secondly, measures must be taken to safeguard the interests of the pupil's English in the subjects taught through English. This duty of co-ordination falls primarily to the headmaster.

His classroom supervision will now include a vigilant ear for carelessness of a teacher over his own and his pupil's English speech, and a vigilant eye for slackness over the English written work, and skill in associating, without distorting, the teaching in English and in the other subjects concerned. For example, there should be a selection of topics for English composition from those treated in other subjects taught through English, and uniformity of symbolization and procedure in correcting errors in written work, and, again, assistance of the teacher of English in dealing with special language difficulties arising in the course of the other teaching. To maintain effective co-ordination requires, no doubt, a tactful headmaster and a harmonious staff. But without it the pupil's progress in English stands to suffer.

XIII

EXAMINATIONS IN ENGLISH

MUCH has been written in recent years on the subject of examinations, and the technique of examining has improved in consequence. The subject will be considered here under the two heads of external and internal examinations.

EXTERNAL EXAMINATIONS

An examination is simply a device for measuring the results of instruction,[1] but not infrequently there is a conflict in aim between the requirements of an external examination and those of a course of instruction in secondary schools. The texts set for a public examination may, from the point of view of the schools, be too advanced to serve as suitable models for imitation in form or structure, the vocabulary may be pretentious, and the background far removed from the pupils' interests. The teacher may therefore feel called upon to do much spade work himself, and dictate notes to the class, thus defeating one of the purposes for which texts are prescribed. There may also be a conflict of opinion among the members of the examining board themselves, some being in favour of making the text the centre of instruction and permitting the use of its phraseology by the candidates, and some decrying this procedure as savouring too much of 'cram' and advocating the making of 'conversation' the centre of instruction (without, however, stating who is to provide it). If the teaching of English in secondary schools is to effect its purpose—of teaching the pupil serviceable English—the examination must co-operate, and not conflict, with the

[1] See Woodburne, *Human Nature and Education*, chapter xiv.

teacher in his endeavour to teach along lines generally approved of by competent authorities. Unfortunately, the necessary co-operation is not always forthcoming, and this gives rise to the anomaly of a public examination established to test a candidate's knowledge of English thwarting the aims of sound teaching. The conflict is more often than not due to the fact that the public examination reflects university rather than school ideals, because of its serving as an entrance examination to a university.

The possibilities, needs, and nature of the school pupil are, however, being studied, and the essay no longer dominates examination papers in English, to mention only one significant change for the better. There is ample evidence that the various skills that contribute towards ' a sound knowledge of English ' are being analysed and separately examined, and this is, in its turn, having a beneficial influence on the teaching of English in the schools. The chief need is for securing stable objective standards of measurement, a subject to be dealt with under internal or school examinations.

An external examination tests ability (1) to understand English when it is written and (2) to write it, the candidate's oral command of the language being judged from his skill in writing it. But in the writing of English there is another skill that is called into play, and that is the faculty or habit of reflecting on what one is writing. There are thus three main skills for testing, which may be briefly referred to as *comprehension*, *use*, and *reflection*, i.e. ability (i) to understand prepared and unseen passages, (ii) to use phraseology correctly in written work, and (iii) to reflect on linguistic phenomena. A variety of exercises may be set to test each of these skills, but a few types only need be made mention of by way of illustration :

(i)

An extract, whether in prose or verse, from the set pieces may be given, and a few pointed questions asked on it

to ascertain whether the drift of the passage or the exact meaning of words in strategic positions is grasped. It is necessary to keep the test 'pure', i.e. while testing comprehension, we should not unnecessarily complicate the test by compelling the candidate to think out the form of his answer as well or to employ language which is a tax on him. Thus, a question like 'Give the substance of . . .' or 'Paraphrase . . .' does not conform to our standard, because the candidate has to exercise his judgement as to the exact form his answer is to take, besides having to display skill in 'paralleling' expressions and writing to the point. An exercise of this kind would more fitly come under (ii). Exercises on an unseen passage would take the same form as those for a prepared passage, except that the passage would naturally be rather easier than a prepared passage. In a high school class the *outline* of the story told in a narrative poem may be asked for, since the writing of a short story may not be regarded as vitiating the test. And in all other forms of comprehension tests similar considerations will weigh. Here are a few examples of tests suitable for high school classes for the most part:

1. I came because your horse would come;
   And, if I well forebode,
My hat and wig will soon be here.
   They are upon the road. (*John Gilpin.*)

In what two ways may 'upon the road' be interpreted?

2. But here will sigh thine alder-tree,
   And here thine aspen shiver;
And here by thee will hum the bee,
   For ever and for ever.

What does 'sigh' refer to? Why is the aspen said to 'shiver'?

3. Explain why the following statements cannot be true:

(1) In England a man may marry his widow's sister, although a woman may not marry her dead husband's brother.

(2) His right arm hung useless, but, nothing daunted, he drew his sword with his left hand, while checking his horse by a sharp pull at the reins.

(3) As evening came on, the sun hung like a ball of fire over the hill on our left, as we galloped rapidly southward.

4. Read this passage, and then write answers to the questions asked on it:

'We often think of a rich man as one who has much money, as if money and wealth meant the same thing. However, money is only one sort of wealth, and some money is not exactly wealth. A ten-rupee bill, for example, is only someone's promise to pay so much cash. Wealth means land, houses, food, clothes, jewels, tools gold, silver, coal, iron—anything that a man can have that satisfies some want. Money means something which a person can exchange for any one of many sorts of wealth. The main value of any piece of wealth, such as a barrel of flour, a house, or a cow, is the direct use you can make of it. The value it has by reason of what you can exchange it for is of less importance. The main value of any piece of money, such as a silver rupee, a ten-rupee bill, or an anna piece, is *not* any direct use you can make of it. Its main value is by reason of what you can exchange it for.'

(1) In what does the main value of wealth lie?

(2) In what does the main value of money lie?

(3) Name something that is money but is not exactly wealth.

5. Translation from English into the mother-tongue.

(ii)

A far greater variety of exercises may be set under this head, such as, exercises in the use of words and phrases, paraphrase, the writing of paragraphs and longer forms of composition, etc. A few typical examples are given below:

1. (*a*) Give other words with the same meaning as the words in italics:

I was *perplexed* by his question.
I was *amazed* at his question.
I was *bewildered* by his question.

(*b*) Distinguish: precede and proceed; principle and principal; to falter and to stumble; to approach and to confront.

(*c*) Insert the correct prepositions in the following:

Take —— your wet shoes and put —— dry ones.
Can I depend —— you to help me —— this work?
I tried my luck —— shooting.
I have settled —— the thinner cloth —— my coat.

(*d*) Use one of the following expressions (in its fitting tense and sense) in the blank spaces to show you understand how they are used, and give the meaning of each sentence thus completed:

Expressions: 'make up for', 'make up', 'make for', and 'make up to'.

Let us —— our quarrel and be friends.
He tried to —— his crimes by living honestly.
The servant —— his master because he wanted leave.
We —— the nearest village at full speed.

(*e*) Rewrite in correct idiomatic English:

I have the intention to proceed to Amritsar soon.
Here in Punjab there are two crops in every year.
I like to read better than to play games.
This young man is comparatively older than his brother.
I am fond of visiting my friend tomorrow.

I asked him that why is it wrong to lie.

I wanted to find out that my pupils understand me or not.

2. Rewrite in simple English, and give a suitable heading to the passage:

Last night a vast concourse assembled to witness a disastrous conflagration which occurred in Thames Street. The destroying element extended its devastating career, until the entire edifice was consumed, and its progress was not arrested until several other establishments in the immediate vicinity were also reduced to ashes.

3. (*a*) You receive the following telegram: 'Come at once. Father suddenly ill. Letter follows.' Write that letter. (Not more than 100 words.)

(*b*) Scene: A village shop. A zemindar showing the shopman a hurricane lantern with its glass broken. He is clearly angry. Invent a conversation between them explaining the situation. (Not more than 100 words.)

(*c*) A neighbour's son is caught by you stealing your lemons. Record the action you take.

4. Write a story by filling in the gaps between the words given below:

The house........fire........, upsetting........upper storey. In spite of......too late to......; but two children......about the hands and face......singed...... on a stretcher......and......every attention...... succumbed.

5. (*a*) A friend sends you a photograph of himself on his pony. Describe in about ten lines the picture in the photograph.

(*b*) Draw a rough diagram of a garden, and describe the garden by referring to the diagram.

(*c*) A stranger asks you the way from your school to the police station or to the hospital. Give him clear directions in less than ten lines.

6. Exercises in the description of scenes.

7. A short story is entitled 'How I Found My Long Lost

Brother'. Invent five suitable chapter headings, and write a dialogue in the fourth chapter in which you and your brother meet again. (The dialogue should not contain more than the questions and ten answers.)

8. A short passage for translation into English from a vernacular.

9. An exercise in summarizing a passage.

(iii)

Exercises in formal and practical grammar and the theory of composition (or rhetoric) would be set under this head; such as:

1. Parsing and analysis.
2. The completion and recasting of sentences, including synthesis.
3. Rewriting direct as indirect speech.
4. The punctuation of passages.
5. The paragraphing of passages printed as a single paragraph.
6. The recasting of sentences within a paragraph so as to improve the rhythm; thus:

Rewrite improving the order of the words wherever necessary:

'I passed the day in walking about the valley, resting when I found a safe place. I retired into a small cave when the sun set, where I thought I should be able to sleep in safety. The entrance, which was low and narrow, I closed with a large stone, and between the stone and sides of the cave I left only enough space to admit light. I had no sooner got into the cave than I heard the hissing of the snakes outside, and it so terrified me that I could not sleep the whole night. The snakes retired at daybreak, and I left my cave trembling.'

7. Studying the literary form and structure of passages.

THE NEW EXAMINING

Before proceeding to the consideration of internal examinations, we may consider what is generally known as the

'new examining'. This is a system of testing that has arisen out of the technique devised for mental testing. Whereas mental testing tests innate or native intelligence, the new examining examines acquired attainments. The system claims to be more accurate than the old examining because (1) it defines its aim more clearly and examines one thing at a time and (2) it eliminates the possibilities of error due to the personal likes and dislikes of the examiner. The present type of examination has been called the 'essay type'[1] of examination, because an answer to a question usually takes the form of a brief essay, and this type of answer is not easy to value. A candidate who writes well may score more marks than one whose expression is halting but grasp of his subject good, due to the fact that the examiner attaches undue importance to literary merit. In the new examining, therefore, questions are so framed that they do not require the candidate to write English at all—or at any rate to write very little of it—and the marking of the answers does not call for the exercise of judgement on the part of the examiner, for the questions deal with facts, and they can be answered correctly only in one way. The examiner's subjective judgement thus disappears, and an objective test takes its place. Hence, new examining tests are sometimes called 'objective tests'.[2]

The more common of the tests have been classified as follows:

(1) *The True-false Test*, in which the pupil is asked to mark which of a pair of alternatives is correct in point of fact.

[1] Ballard, *The New Examiner*, p. 52: 'The modern examination is dominated by the essay.' Dr. Ballard is emphatically of the opinion that the essay, 'written under the stringent conditions of the examination room and assessed in our present ignorance of the science of marking', is not a true means of measuring—even of the candidate's knowledge of the mother-tongue.

[2] There is a helpful article on 'How to Prepare New-Type Tests' by F. S. Wilder in *Teaching*, i, p. 57.

(2) *The Multiple-choice Test,* in which the same procedure is followed with respect to more than two possible answers.

(3) *The Completion Test,* which consists of a number of statements from which words have been omitted and which the candidate has to supply.

(4) *The Short Answer Test,* which calls for short answers without padding.

The tests suit knowledge subjects best, and may be employed with advantage in examining vocabulary, grammar, and extensive reading. In testing extensive reading the new examining would compel the pupil to cover the whole ground, for questions would be set covering evenly the whole field of study. No resort to learning the answers to expected questions only would avail him much. Skill subjects are less readily tested by the new examining, while 'the problem of testing aesthetic appreciation by means of new type examinations has never been squarely faced'.[1] New type examining gives no practice in composition. 'To deal adequately with the power to initiate and organize ideas is a task which eludes the ingenuity of the new examiner.'[2]

Questions like the following (based on the anthology entitled 'Poems of Today') are calculated to give a purely mechanical turn to the teaching of literature :

1. Who wrote *Friends Beyond* ?

2. Name the poem (and author) from which these lines are taken :

   I'm up. Go on. Something meets us
   Heads down into the storm that greets us.

3. Say what are called
   Beautiful comical things,
   Sleeping or curled.

4. Name a sea-poem, and the author.

[1] Sandiford, *Educational Psychology*, p. 311.

[2] Ballard, *The New Examiner*, p. 167.

5. Complete:

Yet I feel
If someone said on Christmas eve
Come, see . . .

8. Say who is speaking in the following:
Fools! For I also had my hour.

9. Say what city is referred to in the following:
It is as if I looked on the still face
Of a Mother.[1]

INTERNAL EXAMINATIONS

'In the whole range of education,' remarks Dr. Burt, 'the art of examining is probably the most difficult.'[2] But this is because by examining is here meant something more than declaring, as a result of an oral or written examination of the old or new type, that a particular pupil is 'well up' or 'backward' in some subject of the curriculum. The purpose of examining is described as follows by Dr. Burt:

'To discover that a child is backward is of value. To measure exactly how much he is backward is of greater value. But to analyse precisely where and for what reason he is backward constitutes a problem of the highest practical importance.'[3]

To 'measure' backwardness a species of test called an *achievement test*, i.e. a test of what has been achieved in some subject of study, has been devised. This is like any ordinary tests employed in classwork, but has this advantage, that it has been given to a great number of pupils of a particular class or age group, and been recognized to be an efficient means of testing achievement of a certain

[1] Quoted by Raymont in *Modern Education: Its Aims and Methods* (Longmans), pp. 249-50. The whole chapter on examinations will repay close reading.

[2] *Psychological Tests of Educable Capacity* (English Board of Education), p. 60.

[3] *Mental and Scholastic Tests* (P. S. King), p. 4.

standard, being neither too easy nor too difficult. There are two things claiming attention here—the test itself and the response to it. The test is standardized in the light of experience, and the quality of the response is judged not by an *a priori* standard, but with reference to other responses, i.e. by objective standards, to employ the term already used in another connexion. Achievement tests are prepared on an age or class basis, i.e. with a particular age of child or class in view, and there are always sets of them, one suitable for each age or class. They thus form a 'scale' by which to measure progress, a 'barometer of instruction', to use the term employed by the French investigators Binet and Simon.

Dr. Burt has said that every teacher should prepare his own series of tests and his own *norms* and specimens of work,[1] even though the tests may have but little value as tests in the technical sense. Dr. Burt's own scales were based upon the examination of over 5,000 normal and nearly 1,500 mentally deficient children, and he says that 'each test, in its present condition, is to be regarded as a venture rather than as an achievement, as a provisional and imperfect illustration rather than a finished and final product'. On achievement tests in general he says that 'they cannot pretend to greater accuracy than the considered sentence of the observant and experienced teacher, judging his own old pupils'.[2] But they are time-savers where they exist, and the attempt to produce even the crudest of scales where scales do not already exist is of the greatest possible benefit to the teacher. Not only does it provide him with an opportunity to exercise his skill in devising tests, but the work in connexion with the preparation of norms gives him a juster view of attainable standards in school work. Scales may be prepared for handwriting, spelling, vocabulary, grammar, reading and composition. Dr. Ballard's *New Examiner* may be consulted for detailed

[1] *Mental and Scholastic Tests*, p. 262.
[2] *Ibid.*, p. 338.

guidance, which it is not possible to provide here; also Dr. Burt's *Mental and Scholastic Tests*, a most comprehensive and interesting volume.

In class exercises the aim is always to provide practice in some particular phase of written work; and on defects being discovered, appropriate remedies are applied in the form of special lessons on particular topics and further practice in the writing of English. Thus, class exercises are a form of examining—the last and the most profitable form of it, the form of it in which we analyse, though not perhaps ' precisely ', where and for what reason the pupil is backward in some form of written work. Incidentally we also discover much that is wrong in our mode of ' examining ', for not all the exercises set are found suitable, for one or more reasons.

By way of illustration, let us take the following examples of written work, which were typical of those received from a junior form:

1. Once there were some cows on the hill. A boy was watching the cows. After some time a man came to the boy and said ' Will you please sell me the bell which is round about the neck of the brown cow. Then the boy said ' Yes I will sell it for one rupee.' Then the man gave him one rupee and removed the bell from the brown cow. After a little while when the boy was sleeping the same man came with a rope and taken away the brown cow.

2. Once there was a heard of cows on a hill. A boy was looking after the cows. After some time a man came to him and asked the boy to sell a brown cow's bell. He sold the brown cow's bell for a rupee. After selling it he slept very soundly. Then the same man who bought the bell came with a rope and took the brown cow down the hill.

3. Once there were some cows on hill. A boy was minding them. After some time a man came there and asked the boy to sell him a bell which was on the neck of a brown cow per a rupee. Then the boy gave him that bell and took the rupee. When the man went away the boy

began to sleep. When the boy was sleeping the man took the cow away.

4. Once some cows grazing on a hill. A boy was watching the cows. After a man came and you Please sell me a bell which is round the neck of brown cow. He gave a rupee for the bell. And went away.

5. Once upon a time there were many cows on a hill. The cows have bells round her neck. A man wanted a bell therefore he came to the boy who was watched the cows and asked he to sell a bell for a rupee. The man gave a rupee for the bell.

The story[1] was read three times in class, and told orally by half a dozen boys before the class was asked to write it. In re-telling it the following points were emphasized: (1) that every cow in the herd had a bell and (2) that the man bought the brown cow's bell so that the boy might not hear her being taken away. Yet neither of these points is brought out in any of the five versions, and this and the large number of grammatical and other mistakes shows that the class was obviously not ready for continuous narration.

The specimens are arranged in order of merit, which is determined by (1) the fullness of the account and (2) the nature of the mistakes made in the use of the language. But on what basis are we to assign marks? Are we to mark according to our total impression or according to an analytical plan allotting marks separately for thought and language?

In an investigation conducted in England into the marking of composition[2] this point was referred to 186 teachers, and 123 stated their preference for an analytical scale, fifty-six for marking on 'general merit', and eight for both methods, the former for class examinations and

[1] 'The Cow and the Bell', in the *Koh-i-Noor Supplementary Reader*, Grade I (Blackie & Son).

[2] *The Northamptonshire Composition Scale*, formulated with the co-operation of Northamptonshire Teachers by G. Perrie Williams, M.A., D.Litt. (Harrap), 1933.

the latter for class work. The plan eventually adopted for marking—called a 'diagnostic scale'—was as follows, the idea being that each script was to be read through three times, once for each item of the scale :

A. Thought		30 (20) marks[1]
B. Structure		
(1) Adequacy of Vocabulary	10 (14)	
(2) Sentence Unity ..	4 (6)	
		14 (20) marks
C. Mechanics		6 (10) marks

This scale would not be suitable for adoption in India, where structure and mechanics would have to receive a higher proportion of marks, if the scale were to have a truer diagnostic value.

To produce an 'objective attitude' in marking Dr. Perrie Williams compiled a 'scale' of fifty compositions chosen from some 2,000 papers written in an annual school examination in the following manner. She referred fifty typical papers to nearly 200 teachers with copies of the marking instructions prepared in connexion with the diagnostic scale, and collating the marks received, arranged the fifty papers in order of merit to form a 'standard scale' by which to judge 'objectively'—by matching—the merit of any specimen of composition written by English children of one age group. 'It has been found', she remarks, 'that constant practice with standard scales cuts down the personal equation of the examiner and produces a closer unity of judgement.' Even such a limited scale as twenty specimens referred to only four or five different examiners has been found most useful as a guide in valuing class exercises, and, such being the case, the teacher may well experiment with the production of standard scales, for 'every experimental step which seeks to progress towards the goal of objective measurement is useful'.[2]

[1] The marks allotted by the teachers are given within brackets.
[2] G. Perrie Williams, *op. cit.*, p. 88. See Sir Philip Hartog and Dr. E. C. Rhodes, *An Examination of Examinations* (Macmillan), § 51.

THE TERMINAL EXAMINATION

Though all examining—and teaching too for that matter—may be viewed as experimenting, there are occasions when it contents itself mainly with weeding out the unfit. This is at the end of term. A word or two may therefore be said regarding the setting of papers for the terminal examination. Here the best guidance is to be received from Jespersen in his view regarding 'the scale of varying exercises in composition', for the degree and type of facility acquired in the writing of English ultimately decides the suitability or otherwise of a particular question for a particular class. Where the power of expression (i.e. sentence structure) is weak, and comprehension only is being examined, the 'new examining' technique will be adopted; where expression is fairly well developed, questions that expect answers to be in short paragraphs will be set. The teacher will always be quite clear in his mind as to what it is that he is examining—comprehension, use of the language, or grammar. He will beware of educational claptrap, since for skill in examining a judgement unfettered by preconceived notions is needed.

By way of illustration, three short sets of text questions of different grades are given:

I

1. Why can it not be said that mere hardihood constitutes a Golden Deed? What kind of spirit is it that really constitutes a Golden Deed?

2. What does the poem 'O Captain! My Captain!' allegorically refer to, and how?

3. 'And the public reasons shall be rendered
Of Caesar's death.'

What were the 'public reasons' that Brutus gave in defence of his action?

4. Give in a paragraph the thought of the line: 'Time writes no wrinkle on thine azure brow'.

5. Parse the words in italics in :

(1) Such giants come to strike us *dumb*,
But, *weak* in every part,
They melt before the strong man's eyes,
And flee the *true* of heart.

(2) The great brand
Made lightnings in the splendour of the moon,
And flashing round and round, and *whirl'd* in an arch,
Shot like a streamer of the northern morn.

What figure of speech is used in (1) ?

In (2) why is the phrase 'the splendour of the moon' used instead of 'moonlight', and what does 'the northern morn' mean ?

6. Describe in your own words the scene depicted in the following lines :

The splendour falls on castle walls
And snowy summits old in story ;
The long light shakes across the lakes,
And the wild cataract leaps in glory.

7. The epithets of the following line are said to be both pictorial and just ; show how :

Night sank upon the dusky beach and on the purple sea.

8. Say which is more beautifully expressed—(*a*) or (*b*) ; and why :

(*a*) Large flocks with fleecy wool adorn
The cheerful downs ; the valleys bring
A plenteous crop of full-eared corn,
And seem for joy to shout and sing.

(*b*) The fold shall be full of sheep ; the valleys also shall stand so thick with corn that they shall laugh and sing.

9. Which line of the following stanzas would you consider the most poetical and which the most prosaic?

> We buried him darkly at dead of night,
> The sods with our bayonets turning,
> By the struggling moonbeam's misty light
> And the lantern dimly burning.
>
> But half of our heavy task was done
> When the clock struck the hour for retiring:
> And we heard the distant and random gun
> That the foe was sullenly firing.

10. Write in direct speech: 'Hereward told them that he must at once return to Flanders. He had promised his good lord and sovereign, Baldwin of Flanders, and his word of honour he must keep. Two visits he must pay ere he went, and then to sea. But within three years, if he were alive, he would return.'

11. 'There, my dear,' cried I, 'you are wrong; he should not have known them at all.'

Explain this remark of the Vicar's and show what light it throws on his character.

12. 'None preaches better than the ant, who says nothing.' How then does the ant preach?

II

1. Why was the poem *The Glove* given that title?

2. In *Yussouf*, how did 'nobleness enkindle nobleness'?

3. In the following lines what does the poet mean by 'flash'?

> They flash upon that inward eye
> Which is the bliss of solitude.

Explain: 'the bliss of solitude'.

5. How did Crusoe save Friday from his pursuers?

6. In the following lines, what does ' light wind ' mean, and what phrase is used for ' shadow after shadow ' ?

A light wind blew from the gates of the sun,
And waves of shadow went over the wheat.

Explain : ' gates of the sun '.

7. Explain in a few sentences what is meant by ' Every rose must have its thorn '.

8. Parse the words in italics :

(1) The *three* stood *calm* and silent.

(2) Sadly the Pasha rose next *day*.

(3) So sweet a *face*, such angel grace,
In all that land had never been.

9. Analyse into clauses, stating the kind and function of each : ' When the old fellow heard who it was that had caught him, he saw that it would be necessary to tell him everything that he wanted to know.'

III

1. Write answers to the following questions in a paragraph :

Where do rats like to live ? What does a rat eat ? What do rats destroy ? Why do people hate them ? What should we do if we wish to keep rats out of our houses ?

2. Read these lines, and answer the questions asked below them.

Beautiful hands are they that do
Work that is noble, good, and true ;
Busy for others the long day through.
Beautiful feet are they that go
Swiftly to lighten another's woe,
Down darkest ways, if God wills so.

When are your hands said to be beautiful ? What does ' long day through ' mean ? What is meant by ' to lighten another's woe ' ? What are the ' darkest ways ' spoken of in the poem ?

3. Write a short paragraph on what the following proverb teaches you: 'Take care of the pence, and the pounds will take care of themselves.'

4. Read these lines, and then write four more sentences like the sample sentence given you:

> If wisdom's ways you'd wisely seek,
>   Five things observe with care:
> Of whom you speak, to whom you speak,
>   And how, and when, and where.
>
> Take care of whom you speak.

5. 'Some children are like the hare, and some are like the tortoise.' Show in what way.

THE ORAL TEST

Two capacities remain untested by written examinations, viz. the ability to pronounce and the ability to understand spoken English. For both these an oral test is requisite. For pronunciation it may be quite brief, the reading of two carefully selected short passages, one to measure intonation or the power of expressive reading, the other for mechanical accuracy of pronunciation. In a large province, however, such tests are difficult to arrange or standardize, and without uniformity of standard it is unfair to let marks count much in determining the result. Of ability to hear with understanding it is still more difficult to arrange a uniform test, as this requires a longer time for each candidate. On the other hand, it is not likely that a candidate who does well in his written examination will be seriously backward in pronunciation or in understanding the spoken language, and it might be a reasonable compromise to reserve the oral tests for candidates whose marks on their written papers placed them at or just above passing line. With this minority uniformity of standard might be attainable. To omit an oral test altogether encourages schools in neglect

of pronunciation and of the development of the power to interpret spoken English.

In internal examinations oral tests can be more easily given their due place. They should figure in every annual examination, and may include such exercises as:

1. Writing down the gist of a passage just spoken by the examiner.

2. Carrying out a spoken direction.

3. Answering questions arising from a passage just spoken.

4. Reading aloud of:

(1) A passage just read over beforehand.

(2) A passage at sight.

(3) Separate sentences set to test special points in pronunciation.

Exercises (1) to (3) test progress in understanding spoken English; exercises under (4) progress in pronunciation. Tests of reading and writing can follow the general lines suggested for the external examination.

XIV

THE PREPARATION OF THE TEACHER

It would be easy, but of little immediate use, to utter ideals about the preparation of the teacher. We should all like his English to be perfect, his acquaintance with English life and literature close and wide, and his skill in teaching of the highest order. In India none of these acquisitions can at present reasonably be expected, if only for lack of funds (though money is not everything); but as there are some factors in the preparation that are both important and practicable and often ignored, it is worth while selecting these for discussion.

THE TEACHER'S KNOWLEDGE OF ENGLISH

One of the obstacles to the efficient teaching of English in Indian schools is the teacher's own deficiencies in English. He is commonly deficient in two respects:

(1) He does not know English enough; and

(2) What he does know is of the wrong kind.

Or, to put the case a little more exactly,

(1) He has not sufficient mastery of the English that he habitually uses; and

(2) The English that he uses is not the English of most use to his pupils.

There is a remedy for the first of these defects. At present the teacher of English in a high school is a university graduate, trained as a teacher or untrained, or an undergraduate, or matriculate that has been trained. At any rate, we may, without being thought unreasonable or visionary, assume one of these qualifications, and decline to deal with teachers with lower qualifications than these, as they should not exist.

To give the intending teacher a sufficient mastery of English, two measures are requisite:

(1) He must study it longer.

(2) He must study it better.

Now the present teacher of English is usually what is called a class-teacher, that is, he takes one or two subjects besides English in his school, as history and geography, or chemistry and physics, and, perhaps, physiology or agriculture, or mathematics in two or more branches. In higher classes the subject-teacher is more in favour, in lower classes the class-teacher, so that we may find the teacher of English in a junior class taking also history, geography and mathematics, though less often, be it noted, a vernacular.

ITS RELATION TO THE CLASS-TEACHER OR SUBJECT-TEACHER SYSTEM

Now this class-teacher system has no doubt several advantages, and its observance in India, in imitation of established practice in England, has passed almost into tradition. But in India it has the special disadvantage that it compels the prospective teacher of English to give a great deal of time and attention to other subjects during his teaching career, and thus restricts the time for his study of English. Considering how indispensable to the pupil's immediate and future education is the efficient teaching of English in schools, the question arises whether the advantages of the class-teacher over the subject-teacher plan of distributing the teacher's work are not too dearly gained. Indeed, the question is now being asked in England whether there is any advantage in the class-teacher arrangement at all, at least for pupils in the post-elementary stage. The stock arguments are that a teacher in charge of several subjects in the same class gets a better chance than the specialist of knowing each pupil, and is thus in a better position to look after his conduct and his interests, and to

see that he proportions his attention evenly amongst his subjects. But opinion in England is losing confidence in this position. The specialist or subject-teacher plan has advantages on its side. The teacher can be much more master of his subject, and of the method of presenting it to pupils of different types and aptitudes, and this mastery and skill are now being increasingly demanded in a period of transition from the old class-teaching to the reformed or new teaching, which tries to do its best for each individual (not excluding the brightest) and to guide each pupil in studying for himself. It is at least arguable that today this very reform is equally needed in India. The subject-teacher makes it possible. Meantime the advantages of the class-teacher need not be lost. Where the specialist plan is introduced, special measures of co-ordination between teachers to prevent disproportion or excessive homework accompany the reform, and tutors are appointed from amongst the staff for pupil groups and given special opportunities of familiarizing themselves with each pupil in the group. Besides this, the subject-teacher is in a better position than the class-teacher to preserve continuity of study from class to class.

In India, to these reasons for a change of attitude towards the class-teacher system may be added the immense benefit that would come to the English teaching from the more intensive preparation of the prospective teacher for his task and his concentration upon it in his school career, with the accompanying stimulus of his personal responsibility for its success.

AN INTENSIVE TRAINING

For what is indispensable to a better equipment of the teacher is an intensive course of preparation. This should comprise:

(1) A study of and training in phonetics, and the method of using phonetic knowledge and skill in teaching languages.

(2) A thorough familiarity with methods of language teaching, not of English alone, but of vernaculars also.

If there is one thing that previous chapters in this book have tried to show, it is that *of the vernacular and of English, neither the learning* (by the pupil) *nor the teaching* (by the teacher) *can be treated separately without hampering or distorting the pupil's progress in both.*

(3) Much more confident and complete mastery in the teacher of the English that he habitually employs ; and

(4) A change of the teacher's circle of working English from the type of English now customarily acquired at the university to a type of most service to the ordinary schoolboy and the ordinary adult in his home and professional occupations.

The need and nature of this circle of working English has been dwelt on again and again throughout this book.

For the teacher of English in the school it is not conversance with Milton, Chaucer, Burke, Burns, or even Anthony Hope, or a knowledge of the history of English literature, nor even the power to write an essay on literary or reflective subjects or on subjects of the university curriculum of the university standard, that is anything like so important as a working mastery of daily commonplace English idioms, an acquaintance with English books of a kind and standard suitable for boys of school age, a good pronunciation, and some power of reading aloud. This means a course on quite different lines, taught in a different way, from the courses and procedure in vogue for university students. The high school teacher requires a specially designed intensive English curriculum. And for his training, besides the practical study of phonetics just mentioned, is required not only familiarity with the general technique of teaching, but a study of and practice in the special technique of modern language teaching, in association with suitable reading books (intensive and extensive), actually used in schools, but leaving room for independent experiment.

UNIVERSITY ENGLISH

Now all this is the business of training institutions, as far as it is not a customary part of the university degree course in English. The student who takes to teaching after a university degree course in English comes to his task seriously handicapped by his addiction for four years at a university to English of a kind that does actual harm in schools, and his abstention from just that sort of plain language that does equal service at the pupil stage for speaking and writing, and is at least as good a groundwork for his reading as the other. What the university student acquires is English at once bookish and bare. What the teacher of English requires is the English of speech in its simplest and most useful varieties. The two circles have only a part in common. The examinations of proficiency in English for the two types of student are, of course, proportionately different.

Lastly, though it is not quite on our subject of teacher preparation, when appointments are made in schools, the practice should be encouraged of assigning not the worse but the better linguists to the early years of study.

In learning a good pronunciation, in gathering a useful vocabulary, in acquiring an interest in the language, a good beginning is half the battle. If there are teachers of varying ability on the staff, the place for the best speaker is at the start and the end of the course, of the good reader aloud towards the end, and the worse man should have—in a high school—the later middle classes.

APPENDIX I

STAMMERING

STAMMERING is common amongst Indian school pupils, especially in reading or speaking a foreign language. Teachers are usually at a loss in treating it, and are apt to leave it to cure itself.

Apparently it is due more often to faulty muscular movements than to defects in the formation of the vocal organs, and can thus usually be cured if treated in time. These faulty movements are generally the expression of physical or nervous weakness aggravated by the fear of ridicule and self-consciousness in the presence of others.

The cure will, therefore, include expedients (1) to remove fear and nervousness, and (2) to correct the muscular movements.

(1) The pupil may join in simultaneous reading, but should not be forced to read alone with the rest of the class present.

(2) He may read in company with a boy on either side of him. These boys act as pace-makers, and, if the stammerer gets along successfully, at a given signal they may desist, but resume if he gets into fresh difficulties.

(3) As stammerers seldom stammer when singing, a singsong or markedly rhythmic speech may be encouraged. 'A steady rhythm rapped out on the desk during speech will go far to cure mild cases, and if the beat can be maintained by the pupil himself so much the better.'[1]

(4) The pupil who stammers chiefly through nervousness in the presence of the class may be encouraged to read aloud to or with a friend in private.

[1] W. S. Tomkinson, *The Teaching of English*, p. 22.

(5) Nose-breathing should be insisted on, and exercises be given in steady deep breathing before reading begins. *The teacher should direct the breathing with his hand.*

(6) There may be special exercises with sounds and consonants which the pupil finds difficult.

Of course, the sufferer must never be laughed at or made to feel small; and the teacher must encourage him to overcome his defect, and watch for the remedy that proves most efficacious.

Obstinate cases require special skilled treatment at home.

APPENDIX II

SUGGESTIONS

SUMMARY of suggestions made in the book for measures of organization and administration to improve the conditions under which English is taught in Indian schools.

I. REGARDING THE TEACHER

(1) The first years of English should be entrusted to the better linguist amongst the teachers of English in a school, to one who has a good command of the simplest vocabulary of common life, and a good pronunciation. The mediocre teacher should have the intermediate stage, if any.

(2) Co-operation between the teachers of English and of subjects taught through the medium of English is indispensable, if errors in English accumulated in studying subjects other than English are not to become habitual. A definite programme of co-operation should be devised and imposed by the headmaster.

(3) Unless the teacher of English has reached a standard of acquirement in English at least equivalent to that required for a second division in English in a B.A. examination, the teacher when under training should specialize in English and methods of teaching English without attempting to prepare himself for the teaching of other subjects—unless it be a vernacular. Consequently, the class-teacher system of apportioning the teachers' work in schools should be modified accordingly.

(4) Every teacher of English should be trained in phonetics, that is, in the science of speech sounds and in the arts of pronunciation and of imparting efficiently an accurate pronunciation to others.

(5) Every teacher of English should familiarize himself with the common English of daily life required for the use of pupils of the school stage, rather than with literary English of the type required for success in degree examinations.

2. MISCELLANEOUS

(1) With a view to reducing or removing the harm now done in the teaching of English in high schools by the public examination in English that closes the school career, this examination should be carefully reformed. In effecting its reformation the influence of every proposed type of question upon the teaching in schools should be a first consideration, and economy of time and labour entailed in the examination a second. The making of the test should have much more time and care, in order that the marking may entail less.

(2) Education Departments, through their Textbook Committees or otherwise, might secure the provision of suitable wall pictures for teaching English, of readers for the early stage of study printed in phonetic script, of careful adaptations and simplifications of books written for English boys for the supplementary and library reading of pupils studying English.

INDEX

NOTE—*The references are to pages throughout.*

I have seen the [illegible]

I have seen the ocean roar

But a charming face like yours

I have never seen before